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KRIZIA BOUTIQUE, THIRD FLOOR.

BERGDORF GOODMAN

On the Plaza in New York

The personal edit

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august

FASHION

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"What we've really designed is an attitude, a sophistication...the easy elegance of basics you can build on year after year."

Donna Karan

"There's something so special about quality clothes...and the way women feel when they wear them."

Louis Dell'Olio

From a collection luxe enough to make one yearn for fall, may we present the heart of it.

Cashmere balmacaan coat, 720.00; lambswool trousers, 220.00; and the perfect long-sleeved angora-blend sweater, 120.00. These, in ivory. Others, in everything from deep charcoal grey and baby alpaca...to leather, chinchilla and argyle silk.

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Cosmetics

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BONWIT TELLER

To stop crowds.
To leave an audience breathless. What greater thrill! In fashion like this, excess is what it's all about. Never more potent than with Giorgio Sant'Angelo. For Daniel Caron Ltd., he hand-knits an outrageous bird pattern in scarlet, pink and turquoise wool, turns it into an oversize brute of a sweater.
Quel choc!
It must be Bonwit.

Designer Sportswear

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Bill Blass' Unexpected Romance—Inventive. Modern. Thoroughly Irresistible!

Now, there is a new level to femininity. It's simpler. Easier. Still soft. Still very romantic. But the fuss is gone. The intensity. What it has to do with is textures and colors and gentle proportions. It has to do with flattery. With feeling all woman...confident and radiant! Bill Blass has always had the sorcery for turning fashion into a woman's asset. Here, he does it again...so gloriously for fall. A blouse in the surprise of taupe suède. So fine, though, it moves almost as silk would. Into ruffles. Into tucking. Into shape full-blown and beautiful. The skirt—a tumble of pink shetland gathered gracefully into a dirndl that finishes at a new, fresh, intermission length. The frill of a delightful ribbon cocard at the neck. The flash of a blue snake cummerbund at the waist. And the excitement is set! For sizes 4 to 12; $1240. In American Designers Collections...where we are all the things you are.

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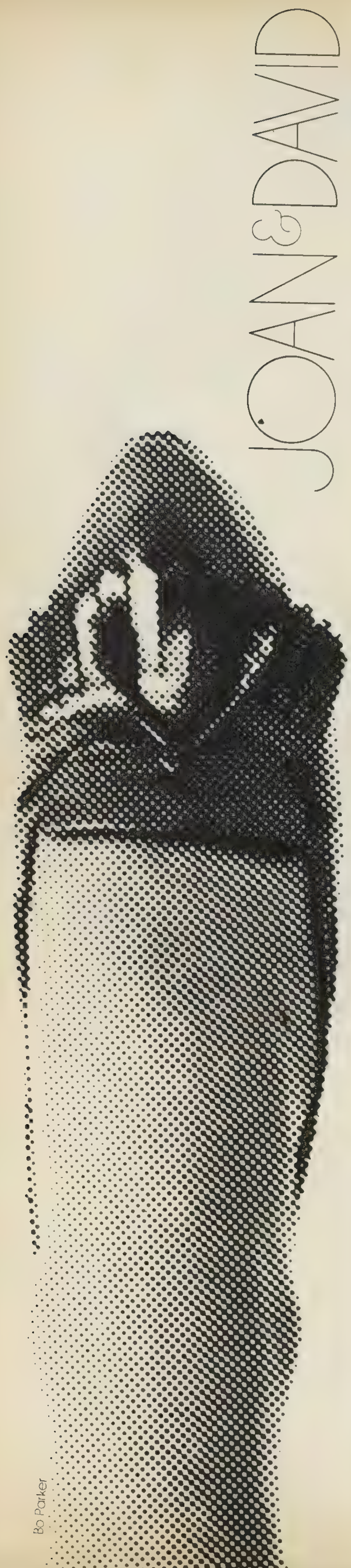

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Your Letters

Gratified but still unratified
It is with sincere appreciation that I write to say "thank you" for the support you continue to give to the Equal Rights Amendment by publishing articles such as appeared in your November 1979 issue. I live in one of several unratified "Bible Belt" states where we have worked diligently to convince members of the state legislature to vote yes for equal justice under the law for both men and women. In the two most recent sessions of the General Assembly, 1977 and 1979, the vote was close, *but not close enough* . . . . It is through fair articles such as published in your periodical which has wide circulation and readership that passage of the ERA can become a reality in 1981.

Barbara Ann Hughes, President,
American Association
of University Women
North Carolina

Kudos on "Couples"
"Couples At Love And War" by Amy Gross in your May issue is the most perceptive, sensitive article on the subject I have ever read. Ms. Gross has managed to take a broad subject of universal interest and treat it deftly with deep understanding yet lightness and wit, using personal anecdotes and amusing vignettes to illustrate her points.

I've passed the article around to several friends who are all equally impressed. As a journalist, I only wish that I had written it myself.

Vicki Radovsky
Houston TX

Sauna safety: an expert's tips
I thoroughly enjoyed reading the series of articles on Health and Beauty in the April issue of Vogue. The article on "Sweat" and the one on "Skin/Sun" have, however, raised a question in my mind as to the health and safety of the sauna—both in terms of the body's mineral balance as well as of the skin.

Anonymous
San Francisco CA

(Continued on page 124)

Lillie Rubin

...an exciting new Lillie Rubin salon opens this month in Town Center at Boca Raton, Florida.

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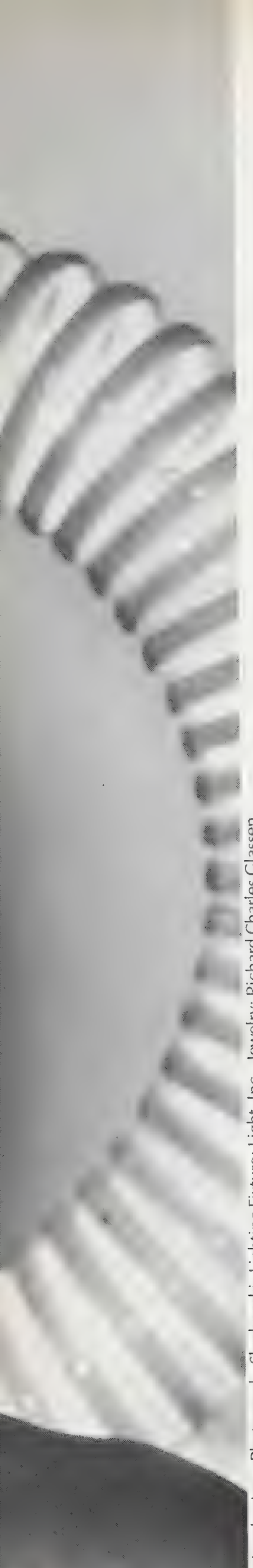

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Architects of Shape. Originators of Style. The Prime Force— The International Movers!—

From our International Designers Collections...where we are all the things you are. Above, back row, left to right: the black redingote from Gianfranco Ferre, opulently trimmed with covert Australian opposum. Bill Blass' ultra-feminine wrap of softest pink splashed with Russian black sable. Heylett's nouveau classicism: fly-front blouse and pleated pants. All, in tones of vicuna, taupe, caramel of off white. Exclusively ours from Adolfo, his trademark— the three-piece knit suit in tweeds of cranberry and green, with golden braided trim, a blouse of wine, handbag to match. Front row: Gianni Versace's white dress coat. Asymmetrically closed and radiantly golden-flower-beaded on the sleeves. Tiktiner's knit coat of lilac and brown tied with pompoms over a lilac ruffley blouse and pleated skirt.

All furs labeled to show country of origin.

of Fashion Reside in Color, in Texture, in Concept!...at Saks Fifth Avenue.

Above back row, left to right: Missoni's knitted magic—three-quarter jacket with high tunnel collar and hat in blazes of purple, rose and blue; pants of aubergine, a purple striped scarf to complete. Geoffrey Beene's plaid, smocked tent-coat in blue, green, red and purple with purple jersey dress, round-collar, bow-tied, and placket-front detail. Bill Kaiserman for Rafael does the draped topper with asymmetrical closing, rounded shoulders and raglan sleeves. In the newest neutral of taupe. From Michel Goma, the grey three-button coat over a pumpkin low-pleated skirt and grey paisley bloused tied at the neck. Front row: Issay Miyake's seven-eighths blanket coat knitted in green with horizontal bands of blue, purple and red. Mario Valentino's quilted raglan full-coat and pant, both done in a rich, deep brown. From Fendi, the three-quarter cocoon jacket in quilted bordeau coloring with bell-shaped sleeves; and the essential classic trouser.

dddominick's royal nordic collection.

ann taylor... a fashion experience

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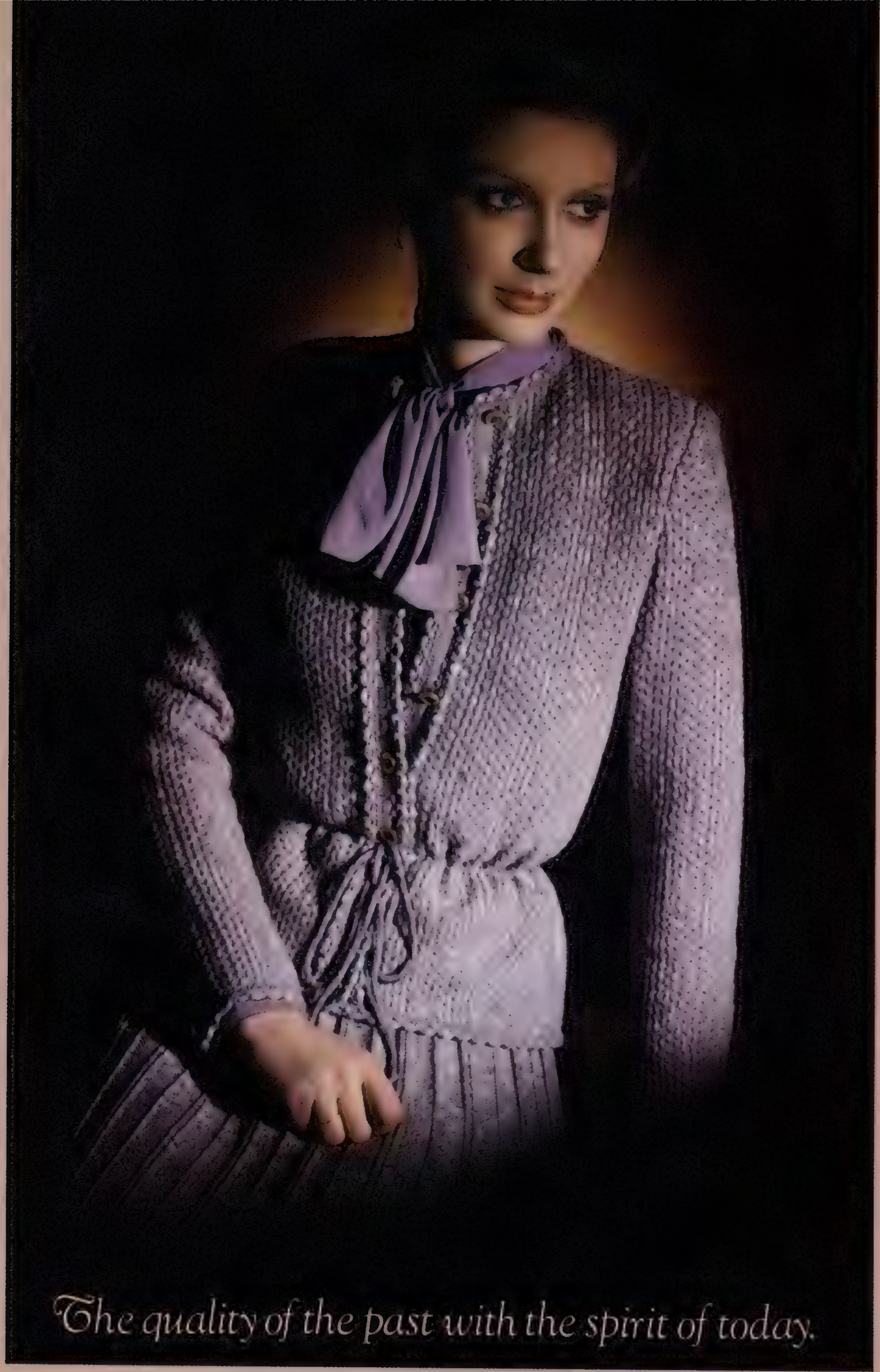

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GianniVersace

Photography by Mark Arbeit

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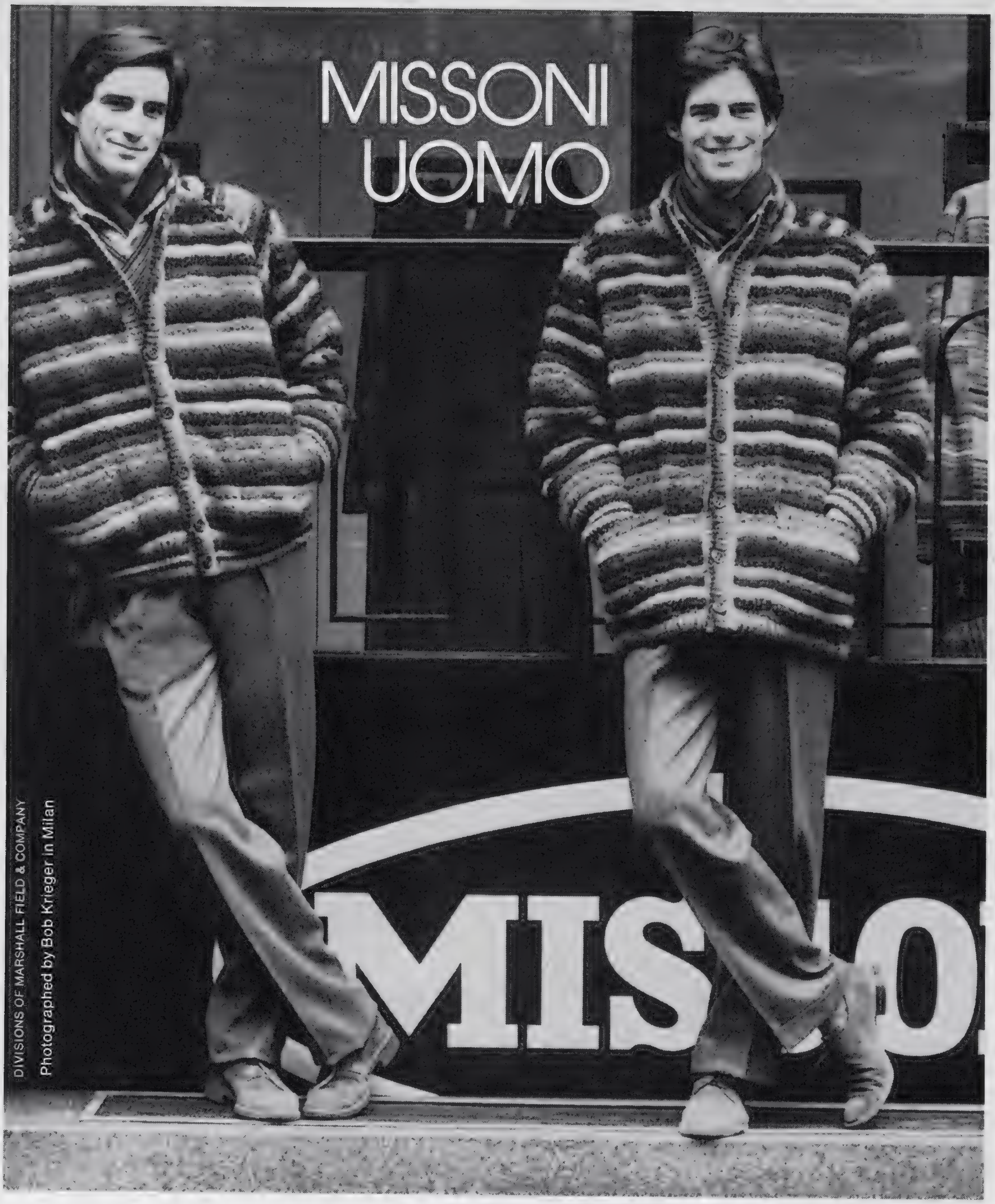
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Photographed by Bob Krieger in Milan
MISSONI
Marshall Field's
The Crescent
Frederick & Nelson
Halle's

From Donna Karan and Louis Dell'Olio: The Anne Klein Attitude.

There is a certain confidence in the silhouette. You sense it in controlled contours. Details that are never exaggerated. Textures and colors that are nothing other than elegant. In all, they are expressive of a strong, modern appreciation of design. Of what works. Of what women want. This is Anne Klein. The double-breasted blazer and double-pleated, cuffed trouser in camel wool flannel; $260 and $154, respectively. Beneath, the hand-knit mock turtle sweater in blonde mohair and acrylic. Sizes S,M and L, $200. To complete, the "T" topper. The three-quarter coat that defines the shape, the length and lightness! of outerwear for fall. In blonde cashmere; $600. Jacket, pants and coat for sizes 4 to 14. In the Anne Klein Boutique... where we are all the things you are.

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WHAT'S NEWS, WHAT'S COMING

Movie love triangle, French style...no-frills furniture...hard-sell TV

movies
BY REX REED

Willie & Phil
With Margot Kidder, Michael Ontkean, Ray Sharkey; written, directed by Paul Mazursky

Willie is a high-school teacher who plays jazz piano. Phil is a photographer who wants to be a filmmaker. They meet one night coming out of a François Truffaut movie in Greenwich Village. "Anyone who likes Truffaut," says Phil, who fancies himself a high-minded intellectual, "oughta be a feeling fella." So it is that Willie and Phil find themselves with a lot in common. They both hate Vietnam (Willie has beaten the draft by pretending he's gay), they both love Truffaut and Billie Holiday, and they both have a terrible time with girls. Before you can say *Jules et Jim,* they've met Jeannette, a pretty, ambitious beatnik who "hangs out" in Washington Square.

Willie is as Jewish as a bagel, Phil is as Italian as a pizza, and Jeannette is as Southern WASP as grits and red-eye gravy. Miraculously, this ménage from diverse cultural and geographical backgrounds becomes a threesome for life; and, although the graph charted for their cinematic relationship often resembles that of a lie-detector test, their story is told with enormous charm and pathos by Paul Mazursky, and reinforces his reputation as one of America's most original writer-directors.

Margot Kidder, Michael Ontkean: two-thirds of a "ménage à trois" in "Willie & Phil"

"Just because I'm a woman doesn't give you guys the right to decide who I belong to," zaps Jeannette, but it is quickly obvious that she loves them with equal gusto. They drop acid together ("Sorta like smoking oregano"), sleep together, Jeannette suffers through Willie's mother's chopped chicken livers, Willie meets Jeannette's mother on a Kentucky farm, Jeannette and Willie get married, move to the country and raise corn. Phil moves to California and raises hot tubs. Willie ends up in India and Maui. Phil moves in as surrogate husband and father in Malibu. Jeannette is wife, mother, and lover to them both. At the end of ten years, everybody is involved with somebody else, but the decade they've survived has mellowed out their lives. In their hearts, Willie and Phil and Jeannette will always belong to each other.

What *Willie & Phil* lacks is not a conventional morality but a conventional rhythm to bridge its fragmented episodes into a cohesive ten-year pattern. Lacking shape, it wafts and meanders all over the place until there are times when we feel we're in touch with the characters only through postcards.

Still, I found it a most refreshing film, sensitively written and—happily—without clichés. Margot Kidder emerges as an actress of amazing range and maturity in the role of Jeannette, and Michael Ontkean's lovable Willie is the perfect Mutt and Jeff counterpart to Ray Sharkey's quirky, neurotic Phil. This is the third movie of the year about devoted threesomes, following on the heels of *Heart Beat* and *A Small Circle of Friends.* One more, and I turn this job over to Dr. Joyce Brothers.

Middle Age Crazy
Starring Bruce Dern and Ann-Margret; directed by John Trent

A slick, sassy look at the terror of turning forty. Bruce Dern is Bobby Lee Burnett, a Houston businessman who has made a fortune building taco stands, and Ann-Margret is his aging sex-kitten wife, Sue Ann. Bobby Lee hasn't thought much about growing old (or growing up) until everybody else starts making such a big deal of it; but the night of his fortieth birthday, Sue Ann hits five "bingos" (orgasms) before Johnny Carson is off the air, and Bobby Lee starts thinking there must be more to life than this.

When his father dies suddenly, everybody treats Bobby Lee like the Daddy of the family—a responsibility he feels too young to accept. Although his partner tells him, "You've always been an Oldsmobile man," Bobby Lee leases a high-speed Porsche, chases after a Dallas Cowgirl, daydreams about the sweet little tootsies he should have nailed when he was young, and leaves his wife in tears, his son a mess at college, his sister with a tote bag of money troubles out in Beverly Hills, and his marriage in shreds.

Bruce Dern seizes this rare opportunity to break out of his psychotic-villain image and plays Bobby Lee with sympathetic confusion and tenderness. It's his movie, but Ann-Margret steals it. Beneath that dumb-bunny mask, diverse personas jockey for position, and she unleashes them all with astounding passion, pain, and emotional directness. It's a throwaway part, but she sips it like champagne, painting a portrait of a Southern girl motivated half by her heart, half by the Neiman-Marcus catalogue.

There are flaws; a tearful final reunion in which all of the loose ends tie together too neatly in a backyard hot tub; and that unfortunate title, which makes *Middle Age Crazy* sound like a movie about a motorcycle gang for senior citizens. Still, it's a sweetly textured, honestly written, and often touching dossier on mid-life crisis, Texas-style, with a heart as big as the Panhandle.

art
BY DAVID BOURDON

Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906
National Gallery of Art, Washington DC; through September 1

"Annah the Javanese" by Gauguin: "glowing, sensuous"—Post-Impressionism at its peak

A sumptuous feast and encyclopedic blockbuster, this dazzling exhibition surveys the state of advanced painting during the esthetically turbulent, closing decades of the nineteenth century—a period that begins in 1880, when the Impressionists held the fifth of their eight group shows, and closes in 1906, the year of Cézanne's death, the flowering of Fauvism, and the dawn of Cubism.

The term "Post-Impressionism" remains disagreeably vague, referring not to a style, but to a long, complex period in which an unusually large number of gifted artists pursued a multitude of diverse tendencies. The

("What's News" continued on page 40)

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WHAT'S NEWS, WHAT'S COMING

term is usually applied to painters who shunned naturalistic representation and chose, instead, to develop a more formal conception of art, expressing their ideas and imaginations through symbolic subjects, stylized compositions, and arbitrary colors.

The Post-Impressionist sensibility, as revealed here, ranged over a vaster territory than previously suspected. Of the more than one hundred artists included, only half are French. But virtually every noteworthy artist who worked in France during the period is represented, from Puvis de Chavannes and Moreau to Picasso and Braque. Other artists who contributed to the heady mix of artistic experimentation were German (Liebermann), Norwegian (Munch), Swiss (Hodler), and English (Sickert). Liberated color characterizes most of the Italian contingent (Boldini, Segantini, Balla), while symbolist motifs seemed to find favor in the Low Countries (Toorop, Ensor, van de Velde). A delegation of sixteen American artists includes Whistler, Cassatt, Sargent, Hassam, and Prendergast.

Despite the large, super-talented cast, the key figures who signal decisive shifts in esthetic values remain those incomparable, long-celebrated innovators: Cézanne, Seurat, Gauguin, and Van Gogh. Cézanne, who achieved a new kind of pictorial unity through the structural relationship of colored planes, is represented by nine works, including the majestically rhythmic "Still Life with Pots and Fruit" and the romantically moody "In the Park of the Château Noir." Seurat, who devised his pointillist technique to convey the color-saturated luminosity of light, is represented by twelve paintings.

Van Gogh and Gauguin dominate the exhibition, in both numbers and intensity of emotional expression. Among the fourteen works by Van Gogh: "Self-Portrait with Bandaged Ear," and "Le Jardin du Poète, Arles" (The Poet's Garden, Arles), the picture that was sold last May for $5.2 million, making it the most expensive Post-Impressionist painting ever purchased at auction.

As for the sixteen exuberantly colored Gauguins, the boldly designed compositions with their clearly delineated figures make a convincing case that he was the most extreme stylist of his time. Famous pictures like "The Yellow Christ" and "The Man with the Axe" are here, as well as captivating images of Breton villagers and Tahitian natives. A not-to-be-missed extravaganza? Definitely.

English Naïve Painting
The Museum of American Folk Art, New York; through August 17

A delightful survey of nonacademic British art produced over the past three hundred years, this selection of sixty-five pictures is drawn entirely from a single London collection, that of Mr. and Mrs. Andras Kalman. Since many celebrated American folk artists are of English ancestry, connoisseurs of naïve painting may want to know how the British differ from their American kin. One notable difference: the prevalence of animal portraiture. The English passion for well-bred domestic animals resulted in many beguiling, if stylishly stilted, images of favorite critters—hunting dogs, champion rams, and prize bulls. The show travels to Williamsburg, Virginia.

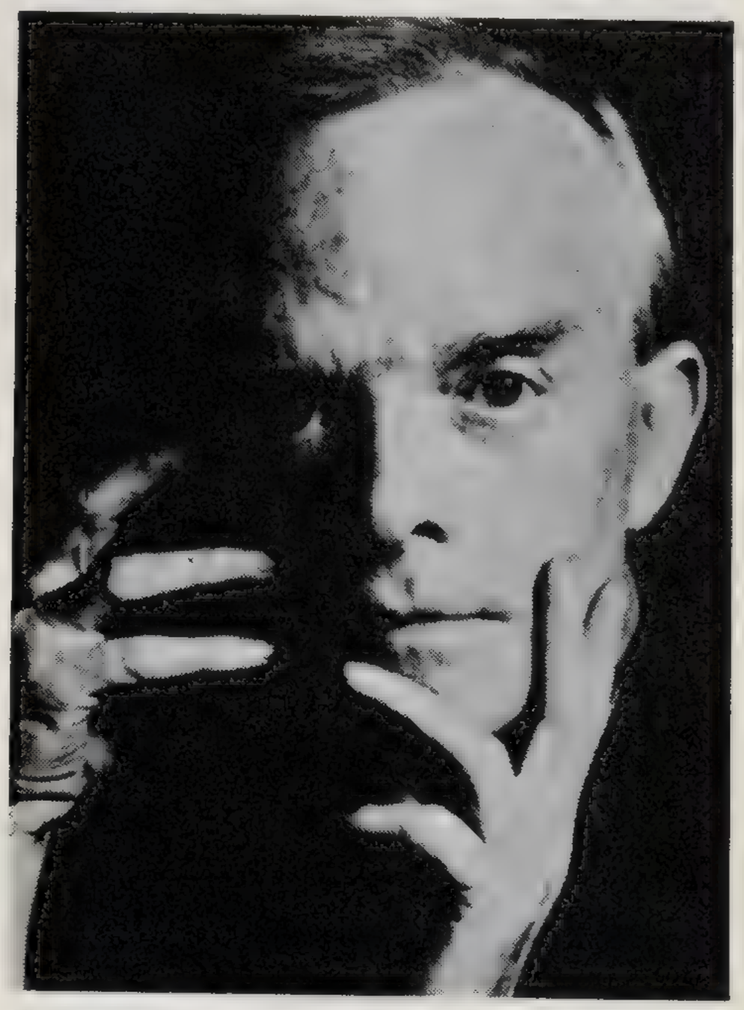
books

BY ALLENE TALMEY

Music for Chameleons
By Truman Capote (Random House)

Sharp, concise, telling, spare—this short book by Truman Capote is loaded with people and experiences the telling of which he has mastered in a potent, specific, conversational way. The book opens with six "stories"; some are very short, but all are powerful. Set in Martinique, Brooklyn, Connecticut, New York, a Southern farm, and New Orleans, these "stories" are so resplendent in detail, so vivid, that the slim line between fiction and nonfiction almost disappears.

The second part of the book, and central to it, is a section titled "Handcarved Coffins"—"A Nonfiction Account of an American Crime." One is reminded of *In Cold Blood*, but with a difference: here Capote is an active participant in the event he writes about. There are a series of grotesque killings in a small Midwestern town where victims-to-be are sent miniature hand-carved coffins with their photographs inside. A detective from the State Investigation Bureau is assigned to the case and becomes obsessed by it. Through a mutual friend Truman becomes involved with the detective's dogged, consuming search for the killer, and visits the town on several occasions, meeting not only future victims, but also the prime suspect—a most unusual and enigmatic man. Capote's involvement in the case is deep but somewhat sporadic; he is like a pivotal but intermittent character in a play.



Truman Capote: distilling fact from fiction in new book "Music for Chameleons"

The last part of the book, "Conversational Portraits" includes seven pieces, some poignant (Marilyn Monroe), some hilarious (a day with a professional cleaning lady and Capote's escape from the Los Angeles police with the help of Pearl Bailey and her entourage), some biting (a conversation with one of the Manson killers). These portraits are fantastic but extremely real. *Music for Chameleons* is an incisive, taut, honest, humorous, and satisfying book.

("What's News" continued on page 43)

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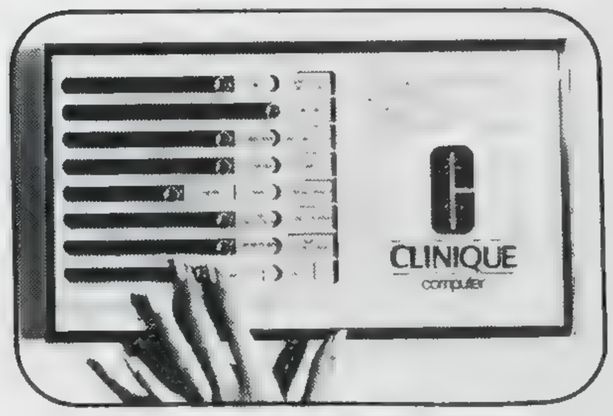

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WHAT'S NEWS, WHAT'S COMING

Consenting Adults, Or The Duchess Will Be Furious
By Peter De Vries (Little, Brown)
Humorous, bizarre, tickling, improbable, and wacky, Peter De Vries' new book gives us Ted Peachum, a young man who is fascinated by big words ("They gave me a sense of security, like a gun kept loaded just in case") and preoccupied by sex. Ted Peachum grows up in Pocock, Illinois, with a father who "hibernates." Across the street is the large family D'Amboise, including Ted's best friend Ambrose d'Amboise and Mrs. d'Amboise, who thinks of Ted as the future mate of the family *bijou*, Columbine. Two of Columbine's older brothers are out to get Ted—one will get him if he touches Columbine, and the other will get him if he doesn't.

To keep himself pure in Mrs. d'Amboise's eyes and away from the brothers, Ted turns elsewhere for his adolescent outlets; one diversion is Snooky von Sickle, a beer heiress whom he loses and later regains in a ménage-à-trois which includes Ted's best friend Kathy Arpeggio—a liberated cop whom, in a hilarious scramble, he tries to seduce in her prowl car. When, after years of tension, Columbine goes off with the high-school hero, there is nothing left for Ted in Pocock so . . . off to New York.

Ted's erotic mania climaxes in his liaison every other Saturday with a set of triplets—the Peppermint Sisters—in a New York hotel. In the end, all comes full circle. Vibrant, teasing—a consummate happening.

States Dyckman: American Loyalist
By James Thomas Flexner (Little, Brown)
James Flexner, winner of the Pulitzer Prize and National Book Award for his biographies of George Washington and Alexander Hamilton, has written a most eminent and unusual biography—that of an unknown. States Dyckman, the son of an unsuccessful farmer and tavern keeper, lived in northern Manhattan, where a street now bears his name. States came of age at the beginning of the Revolution and for a time was held under house arrest in Albany for being a Tory; Dyckman never opposed the rebels, he just could not bring himself to join them.

After the British took New York, he managed to cross the somewhat loose battle line and became a high-ranking assistant to the Royal Quartermaster, the supplier for the English Army. Much of the material—particularly horses and wagons—was owned by the quartermasters and rented back by them for the Army's use, at a great profit to themselves. States made a fortune during the war and finally enjoyed the luxuries he had dreamed of for so long.

In 1782, States sailed for England where he was to remain for most of the next eleven years, guarding the quartermasters' fortunes from prying government auditors and building up his own wealth. Returning in 1789 to the farm he had purchased earlier, he became addicted to tincture of opium and, at forty, married an eighteen-year-old girl.

Having spent too lavishly, his fortune lost, States' desperate course was to return to England and try to get a fairer share of the enormous, ill-gotten wealth he had for so long protected. After four years he returned to America—weary, sick with gout, but with another fortune.

Remarkably detailed, this book is a startling, fascinating portrait of an early American twice-successful schemer and the period in which he operated. Elating, and brilliant.

music

BY DAVID SARGENT

The rock revolution: Britain invades the U.S.

The period in rock and roll history from 1964 to around 1967 is known as the "British Invasion," when the American sales charts were dominated by such British groups as the Beatles, The Rolling Stones, and The

("What's News" continued on page 44)

where to eat now

Agora

JADE ALBERT

These are the ice cream days. Perfect for refuge in what our great grandparents knew as "ice cream parlors." Unbelievable how many "parlors" there were, in Manhattan, fifty, sixty years ago—palatial, but somehow homey, establishments, Tiffany glass (or reasonable facsimilies of) and elaborately carved mahogany temples to rich, cool, utterly satisfying ice cream. And always the counter, enormous, marble, thronged with gleamy glass and swirling syrups in huge see-into globes—a veritable altar to summer pleasures. Well, we've got such a temple of delights right here in Manhattan, an 1896 ice cream parlor brought intact from upstate Haverstraw and erected on Third Avenue and Eighty-seventh Street by Paul and George Gorra (see photo, *right*). Not only have they recreated a *fin-de-siècle* interior, but they have also created ice cream goodies the likes of which are usually seen pictured, larger-than-life, on posters. Fabulous examples: The Flatiron Building—a firm base of pound cake surmounted by an Everest of very chocolate ice cream, bastioned in bittersweet hot fudge and snowed under by Himalayas of genuine whipped cream. . . . A gaudy, glorious range of Liquor à la Mode Sundaes—Misty Irish, Grasshopper, Sambuca Romana. Then, there's the Chocolate Mint Soda. . . . That *is* summer.

—LEO LERMAN

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WHAT'S NEWS, WHAT'S COMING

Kinks. Since then, the slightest signs of life on the British rock scene have been trumpeted as a *new* British Invasion. Now, however, we really are in the midst of such an invasion, but with a difference. Most of the British musicians who make up the invading force now haven't topped the American charts; this time, the British are invading us creatively, not commercially.

The most widely touted newcomers from Britain are The Clash and Elvis Costello. The Clash is a hard-rock band with political undertones that critics took up after the first and most famous of the punk bands, the Sex Pistols, self-destructed at the end of a short American tour. The Clash makes increasingly superior records, but the band's

Elvis Costello leads the new British music invasion: rock at its radical best.

concerts tend to sound more crude than exciting. Both the Pistols and The Clash have found a fine, art-rocking descendant in Public Image Ltd., which contains a founding guitarist of the Clash, Keith Levene, and the head Pistol, Johnny Rotten (now reverted to his real last name of Lydon).

Costello has become the critical darling among the individual rockers (as opposed to bands) after the career-stall of Graham Parker, who seems to be struggling to make a comeback, now, after a couple of years of tangled record-company deals. Both men—Costello especially—can sound a bit hectoring and monotonous. But both do hearken back to rhythm and blues and the early days of rock in a passionate way.

There are other worthy radicals who delight the rock connoisseurs: Ian Dury, with his endearing Cockney theatrics; Marianne Faithfull, reborn from her days as the most angelic face on the London scene a decade ago into a tough, scary rock songstress; Nick Lowe and Dave Edmunds of Rockpile, carrying on the tradition of jolly, disposable pop-rock; Madness and The Specials, with their cheery reggae-rock; Linton Kwesi Johnson, shaping the brooding discontent of London's Jamaican Blacks into powerful art; the Gang of Four, Cabaret Voltaire, and the punk-art experimenters who got their starts on the radical Rough Trade label.

So far, the American public has preferred

("What's News" continued on page 46)

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a slightly more polished, accessible British style. The Police take reggae and fuse it with rock in an original but clipped and accessible way; Joe Jackson almost justifies the shallow notion of "power pop" with his catchy ditties; The Pretenders (fronted by an American woman) latch on to the fashion for tough rock women with a sometimes inventive but mainstream-oriented idiom.

All these British acts add up to a genuine phenomenon, and one that should give the American record conglomerates pause as they bewail their sagging sales. The lesson is this: rock flourishes best as an outsider's anthem, when musicians are left free to make their music free not from public taste but from corporate "suggestions." One sometimes worries that the American music business, which has learned how to disseminate music with such impressive efficiency, has managed to stifle that music in the process.

MORE MUSIC:

Philip Glass, "Dance" Nos. 1 and 3 (Tomato). The latest examples of Glass's busily motoric, richly textured music, simultaneously serious and enjoyable.

Charles Amirkhanian, "Lexical Music" (1750 Arch). A delightful avant-garde disk, on which word plays are elevated into art.

Emmylou Harris, "Roses in the Snow" (Warner Bros.). Emmylou's most purely bluegrass-folk album yet, and a charmer.

tv

BY GLORIA EMERSON

Buy it, eat it, sniff it, squeeze it: a hard look at TV commercials

Don't leave home without it. Reach out and touch someone. Ring around the collar. Delta is ready when you are. It isn't just for breakfast anymore. Please don't squeeze the Charmin. You're on the way when you have the Chase behind you. Most of us recognize the lines from these television commercials and probably not with pleasure. The other night, as I was watching the *CBS Evening News with Walter Cronkite,* I took careful note of the commercials that kept interrupting reports of desperation, violence, anxiety, and need. The man in the black tie who slept during a performance at Lincoln Center was in a commercial for Barney's, a New York clothing store. Why did he doze off? Is he bored by ballet or opera? Is Barney's saying that men are not as cultured as women?

Most television commercials raise questions that can never be answered. After Seiko watches, we saw a young couple eating hamburgers for dinner with an older couple who must have been parents. The young man went slightly berserk over A.1 sauce on the hamburgers, making the older folks coo. Was he irrational because the older people, victims of inflation and the recession, had moved in and were eating with them every night?

There was the usual overwrought housewife who ruined the rice in the next commercial—although the rest of the dinner seemed fine. The fool wasn't using Minute rice. Johnny Bench of baseball fame used Krylon spray paint ("no drips, no runs, no errors") to the pleasure of a wife and children. "If Not Nature, Metamucil" is the punch line for a product that allegedly relieves constipation. Shirley Jones sang her heart out in a commercial for Nabisco's Triscuit, which let us "Ham It Up" or "Cheese It Up." A man who clearly persists in wearing trousers that are too tight pretended to feel better in Levi's action slacks. Would therapy help?

After the Florida orange-juice commercial, which has all wholesome decent people drinking it around the clock, there was that troubled lady with arthritis trying to put on her necklace which she could not manage until she took Bayer aspirin. Why does this woman conceal such a slight disability in her hands from her attentive husband? Then the *Evening News* was over.

I wouldn't have paid any attention to any of these strange little snips of abnormal behavior if I hadn't just finished reading Michael Arlen's newest book, *Thirty Seconds,* a remarkably precise and hilarious account of the immense and often puzzling labors of a huge number of people involved in making a thirty-second television commercial last year for AT&T's campaign to increase long-distance calls. Mr. Arlen, a wonderful writer who is the television critic for *The New Yorker,* makes no judgments. He just paid attention for the six months the project took and took scrupulous notes. It may be the funniest book I have read in years.

In one of the vignettes for the "Reach out and touch someone" commercial, two women friends in different cities talk to each other while they stand on their heads. Never mind why they can't sit on their beds and talk like the rest of us, instead of preferring an upside-down position. A baby was hired during the filming to toddle out and imitate one of the women by bending over. The baby did and then fell down, which enchanted the director. He wanted the baby to do it again. Baby could not. There was tension and consternation. The model began to sweat: someone had to use a blow dryer under her arms to conceal perspiration and someone else had to dab her face. The baby cried. "No crying," said the director. When the baby finally did everything perfectly, perhaps out of panic and fatigue, the director was happy. "Absolutely perfect. Congratulate that baby," he said.

collecting

BY JUDITH GOLDMAN

American classics—rediscovering Mission furniture

Ten years ago, Gustav Stickley's plain furniture sat in junk stores gathering dust. No one chased after the heavy white-oak tables, desks, or chairs. Stained the deep-brown color of a stale cigar, marred by decades of hard wear, Stickley's geometric furniture suggested a cumbersome practicality. Heavy, durable, no-nonsense, it looked like it could last forever. But it also brought on doldrums; one piece could give a room an air of instant deprivation, and no one bought the furniture now called Mission—except for students and young marrieds and other people who needed cheap furniture fast. Today, Mission brings awesomely high prices, and fills the poshest Park Avenue pads.

How does taste change? Was the Stickley revival just a fad—one more period refound by dealers to satisfy our new urge to own old things? Since collecting became an industry, it grows hard to distinguish between the fast, passing trend and the honest rediscovery.

For a while, articles proclaiming Stickley and the Mission look had the sound of sales promotion; and Mission seemed like the "new-old-with-it look" for those who could

No-nonsense furniture, Mission style—here, a spindle armchair, oak, ca. 1905

no longer afford Art Nouveau and Art Deco. As articles appeared, prices rose, higher and higher, and soon chairs that had once cost $50 sported $500 and $600 and $800 price tags.

But Mission was not just a media craze. The current taste for Mission had academic beginnings. A 1972 show at the Princeton Art Museum, "The Arts and Crafts Movement in America 1876–1916," put Mission on the collecting map. (That show's catalogue remains the best guide to Mission.) Then, in 1976, two collectors turned dealers—Vance Jordan and Todd Volpe—opened the Jordan Volpe Gallery in New York's SoHo, where ever since they have been mounting museum-quality exhibitions and attracting a large, extremely enthusiastic public to the Mission style.

More than a trend, interest in Mission indicates the continuing shift in our taste, a shift not only toward things made in America but toward objects that reflect the robust simplicity once regarded as a national characteristic.

Gustav Stickley believed that surroundings and furnishings shaped character. His furniture reflected "big fundamental principles," a respect for the handcrafted, the functional, and the practical, which may be why collectors find Stickley's massively dour simplicity so attractive.

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Jordan Marsh
Marshall Field
May Company
Merry Go Round
The Outlet
Pomeroy's
H.C. Prange
Rich's
Rike's
J.W. Robinson's
Saks Fifth Avenue
Sanger-Harris
Stern's
Strawbridge & Clothier
Susie's Casuals
Wanamaker's
Winkelman Stores
Woodward & Lothrop
& other fine stores
in the U.S. & Canada

LOOK

Beauty Now

Nails: find your color, length, shape

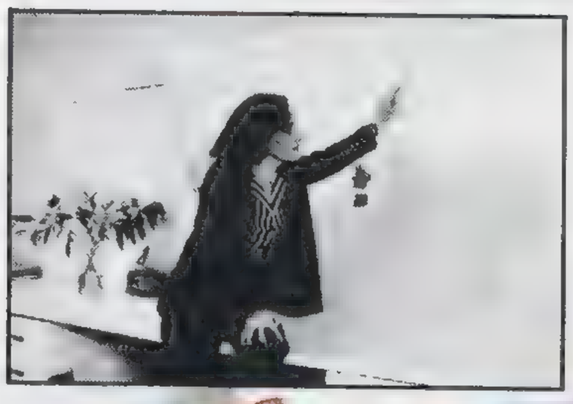
The best nail length: it depends on the size of your nails/hands, says nail expert Moi. Moi's guideline: proportion. A woman with big hands/nails may need more length than a woman whose hands are small. Best shape: straight-sided nails, slightly rounded at the corners . . . for extra support, "leeway" if you get a nick. Oval or pointed (the worst) nails make fingers look fat, break more easily. Square nails make fingers/hands look "heavy." Nail color depends on skin tone and how active you are. Best: A clear "no color" look just for shine, neutrals, or a pretty—unflashy—color. Still more: *Beautiful Nails* by Moi (Lippincott & Crowell). Moi's salon: 38 E. 63 Street, NYC.

Photo, *above right*: Ora Feder bra

Moi's nail-color guide. Very pale skin: polishes with blue undertones, avoid yellows. Fair skin: soft pinks, corals, pink-reds. Light olive: pinks, fuchsias, true reds. Dark olive: browns, berries. Black skin: warm, raisin-y tones; e.g., Revlon's Polished Ambers collection, *below*.

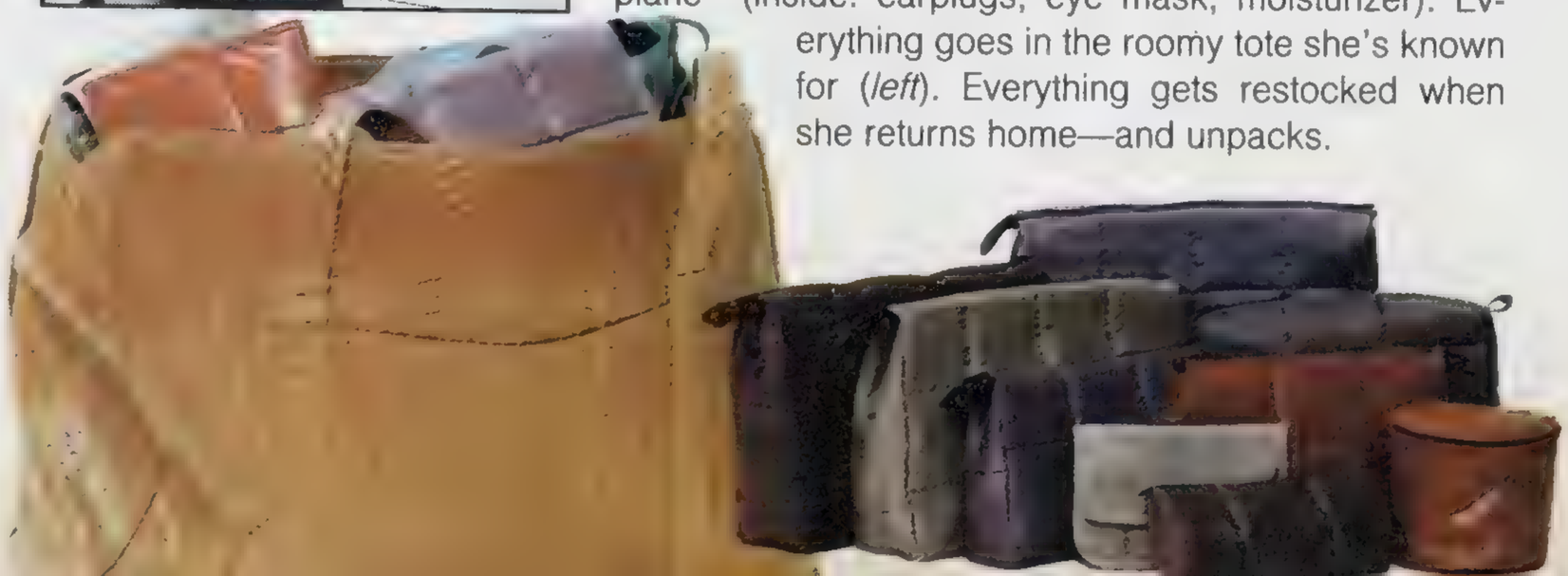
"Wonder Woman": "Beauty isn't magic—it's good habits"

Lynda Carter, above, a former Miss USA and TV's "Wonder Woman," is the new spokesperson for Maybelline, traveling the country to deliver the beauty advice she lives by: daily exercise, a sensible diet (including at least eight glasses of water a day). She explains: "Working on a set can be exhausting, so to recharge mentally and physically, I play tennis, swim, jog, or lift weights at home. When I'm on the road I do ballet stretches and firming exercises to keep in shape." One more "must"—"A sunscreen if you're going to be outdoors." Her influence is showing already in Maybelline's first skin-care products, Moisture Whip, all of them with sunscreen. "Too much sun can age skin prematurely."



Women and travel

Over half of all air travelers are women . . . and 40 percent of them travel on business. Among them, handbag designer Barbara Bolan, *left*. How she copes with her on-the-move life: with small waterproof bags (*below right*) for skin, hair, makeup, eyes, bath/shower, exercise; plus one for "plane" (inside: earplugs, eye mask, moisturizer). Everything goes in the roomy tote she's known for (*left*). Everything gets restocked when she returns home—and unpacks.



Ripples look great in the ocean. Not on your body.

Maybe it's time for you to do what over one million French women have done for years. Rely on the famous French Elancyl Beauty Treatment for your body. Its sole purpose is to make your derriere, upper arms and legs look more beautiful.

The Elancyl Beauty Treatment For Your Body.

1. THE ELANCYL MASSAGER.
First, there is the massager, with its specially designed rubber nodules underneath, and an easy-to-hold plastic handle on top.

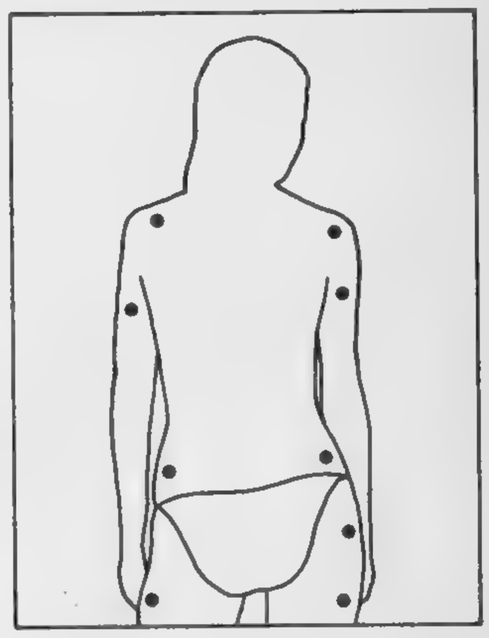
3. THE ELANCYL CREAM.
Now smooth on Elancyl's cream made with Ivy extract. Follow this regime, daily, after you shower or bathe, and in just one month your body will begin to look and feel more beautiful than before.

2. THE ELANCYL SOAP.
Massage your body in the prescribed motion with the massager, which contains the Elancyl soap, and the Elancyl Method will have begun its work. Do this for five minutes. Pat your body dry.

The Elancyl Method is a simple regime. Everything is created to work together. One ingredient without the other just isn't the same. (Others have tried to imitate this original idea, but our ingredients are too unique to copy.) Our massager is specially designed. Our soap and cream are both made with an exclusive Ivy extract formulation. And Elancyl has been around for years and years. But one thing you must remember. There is one ingredient that can't be forgotten. That ingredient is you. You and your faithfulness to the Elancyl Method. It only takes five minutes a day.

A Spa Beauty Treatment.

The beauty of Elancyl is, it doesn't feel like work, it feels like a luxurious experience. It's refreshing, revitalizing and invigorating. Your body comes out looking and feeling beautiful. Like you've been to one of the best spas in the world. That's why Elancyl was created. So you could finally have a spa beauty treatment for your body. Right in your own home.



The Elancyl Method From France

It's like a spa beauty treatment for your body.

For further information contact: Benson Wilkes Inc., 598 Madison Ave., N.Y., N.Y. 10022

Available at Bloomingdale's, Bullock's, Burdine's, and other fine stores.

Between Us

By Lorraine Davis

Pollution stoppers... better jobs, any age ...your day to shine

FIVE WOMEN WHO CARE

Concern for our environment inspires the tales in "Five Stories," a fifteen-minute slide show produced by the U.S. Environmental Protection Agency. In their own voices, these women narrate their scenes: ● ***Beth Melton*** *of Dallas has severe asthma, is affected by the smog that a "temperature inversion" clamps over the city, especially at the rush hour because of auto commuting. She tells how she finally found a job in a controlled atmosphere and what she has done to work for a better environment for her daughter, Amy.* ● ***Janet Hutchison*** *lives in the Cuyahoga Valley, between Cleveland and Akron; with the League of Women Voters and other citizens' groups, she helped create this parkland. She talks about the importance of green trees to clear air.* ● ***Michelle Tingling*** *works for Urban Environment Conference in Washington DC. She discusses cancer as an environmental disease and the effects of urban air and water pollution, including garbage and noise.* ● *On* ***Karen and Steve Olsen's*** *farm, they follow organic-farming principles, avoid chemicals. Karen, a nurse, mentions that there were no preventive-medicine classes in her college nurse's training. "How many Love Canals are out there?" the Olsens ask.* ● ***Nancy Anderson,*** *a college administrator in Reading, Massachusetts, worked with the League of Women Voters to deflect a plan to put a dump in the local swamp, a source of the Ipswich River. Swamps cleanse and purify water, Nancy says. (The slide show is available to organizations on a free loan basis. Write USEPA Office of Public Awareness (A-107), 401 M Street SW, Washington DC 20460.)*

NEW TV SPORT . . .

Women distance runners—still banned from Olympic competition—will hit the big-time TV-ized recognition anyway on August 3 when NBC and BBC bring the sport-watching world the Third Avon International Marathon in London. Top women runners from more than thirty countries, including ours, will test themselves over the twenty-six-mile course. The Avon International Running Circuit, for women of all ages and walks of life, has provided chances to compete.

DOLL-HOUSE DEVELOPMENT

Melding fine art with child's play works for sculptor Sheila Berkley, whose constructions move the doll house from toy category into serious art that can be enjoyed by children. Her painted-metal miniature "Houses on a Street," with apartment, ranch-style, and split-level houses, was commissioned as a memorial sculpture by the Henry Ittleson Center for Child Research in Riverdale, NY, lets children look directly into faux-wallpapered rooms, use their imaginations to furnish and people them.

OUR DAY: MAKE IT BIG

Walk or roller skate for miles, lead a cheer, stay up all night—you can do something to swell your local celebration (even something as private as mailing a check) on Women's Equality Day, August 26. This year, it's the sixtieth anniversary of female suffrage in the U.S.A. and an ideal time to get involved in promoting the passage of E.R.A. You can make a difference. Enthusiasm counts.

YOU'RE THE TOP

Belief in the innate worth of women sparks an absorbing new book by naturalist Mariette Nowak, *Eve's Rib* (St. Martin's Press). From botany and zoology, Ms. Nowak draws reassuring evidence of the leadership role of the female in nature (with many a wry observation on how and why so many male scientists have overlooked or misinterpreted this information). You've heard of the King of the Jungle? Here's what Ms. Nowak's studies turned up about the Queen of the Jungle—from a non-sexist source:

"Lionesses are also the leaders of the pride. Almost always, it is the females who initiate any activity, the females who lead the group from place to place with the males tagging along, the females who 'bring home the bacon,'. . . . 'Males,' says [George] Schaller, 'orient much of their activity with respect to the movements of adult lionesses.'" This goes for sex, too. In Schaller's study, lionesses initiated mating about 60 percent of the time, and they often had the choice when it came to mates."

AGE NO PROBLEM

For job interviews, here's an answer to the too old/too young obstacle: "Look for and sell the advantages of your age, if you are at either end of the scale. If you are young, say, under twenty-five, then you offer a company the opportunity to train you totally in their way of doing business; you offer commitment to grow with them; you demonstrate a high level of energy which will make you work hard for them; and, you are probably less expensive than a more senior person. If you are over thirty-five, you offer your proven skills, your judgment and a strong sense of responsibility based on life experience. You offer maturity and insight. You offer them a commitment based on a serious reexamination of your working goals; no young, 'lost' person, you!"

This advice comes from Anne Miller, vice president of a communication-skills training firm, who teaches a course called "Finding Career Alternatives for Teachers" (shrinking birth rates and inflation's pressures are signaling a job change to many) and now has written a book by the same name. Available only by mail ($7.95, plus $1 postage/handling, sales tax for NY residents; Apple Publishing Co. Inc., Box 2498 V, Grand Central Station, NYC 10017), this guide takes a teacher through from "desire to change" to "planning the next step" after she's employed in a new field.

In another feminized profession, women hold 82 percent of librarian jobs but only 32 percent of library-management posts. This discrepancy is being challenged in the Northwest by the Career Development and Assessment Center for Librarians, launched a year ago with a three-year grant from the W. K. Kellogg Foundation. Women librarians in the State of Washington can apply for two and one-half days of testing and evaluation by experienced professional librarians who themselves have undergone an intensive training experience. Next year, the project will be expanded into the Pacific Northwest Library Association (Alaska, Alberta, British Columbia, Idaho, Montana, Oregon). Write: Ruth Hamilton and Charlotte Wood, Co-Directors, Career Development and Assessment Center, School of Librarianship FM–30, University of Washington, Seattle WA 98195; (206) 543-6782.

MS. COMMODORE

"I believe we have earned each other's respect," said management-minded Landon Storrs, who has been working with a large and male board of directors while serving as Commodore of the New Haven Yacht Club. Ms. Storrs, a young mother who met her husband when she gave him flying lessons (she flew, for a time, "an antique plane"—a restored 1946 Piper Cub), now keeps up the maintenance of her own sailing boat. Always ready to break out of a female stereotype, Landon, when she married, was told, "Don't learn to run the lawnmower." Naturally, she did anyway.

SEAGRAM DISTILLERS CO., N.Y., N.Y.

Have you ever seen a grown man cry?

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COCONUT GROVE, FLORIDA 33133/(305) 448-8763

SHELLEY WALTERS, former United States and Canadian figure skating gold medalist. Art Direction—Jim Robinson, Photo—Ameen Howrani, Hair Stylist—John Slawinski, Make Up—Darcy Harry.

This is couture.

Fiandaca
Boston / New York

Photography/Leslie Priggen

HIGH-ENERGY WOOLS

Today's woman responds to clothes that meet the demands of a fast-paced lifestyle—fashions that go the distance, yet never lose their appeal, their eminent wearability. The kind of fashions American designers do best—in quality fabrics like Forstmann® woolens by J.P. Stevens.

On these pages, Forstmann® presents eight ways to warm up to winter—sure-fire combinations of pure wool and American design!

CHARGED WITH EXCITEMENT. . .
This page: From Nipon Coature, the ultimate dress coat, in jewel-rich purple.
Right: Harvé Benard's bold new coat design with asymmetric closing, in cobalt blue.

PURE WOOL

BY FORSTMANN®

SPIRITED... THE

LOOKS WITH ÉLAN. . .
This page: From Fairbrooke, the sophisticated black wrap coat sashed in leather.
Near right: The bicolor coat—crisp, clean, modern. From Pierre Cardin for Gallant.
Far right: The drama of Canadian fox trim on a white wrap coat by Regal.

PURE WOOL ®

FORSTMANN® WOOLS

VIBRANT...

THE

DYNAMIC DESIGNS. . .
This page: Cuddlecoat's romantic princess coat trimmed in velvet.
Near right: The classic reefer—cleaner, narrower from Originals by Denise.
Far right: A great new shape from Luba—the triangle coat.

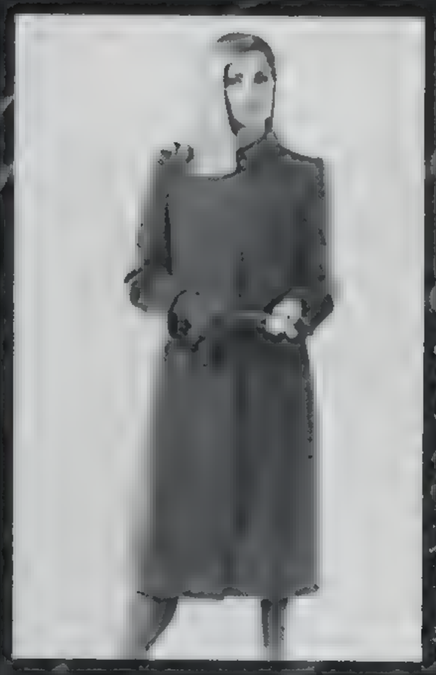
PURE WOOL

FORSTMANN® WOOLS

HIGH-ENERGY WOOLS BY

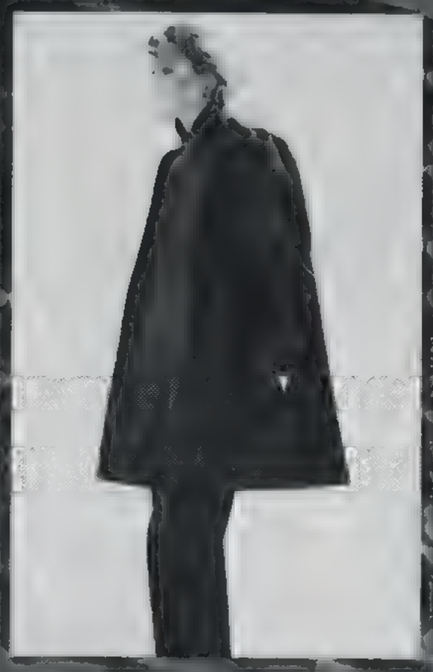
FORSTMANN® FABRICS

PURE WOOL®



NIPON COATURE

Bloomingdale's—New York, Wash., DC
de Jong's—Evansville
Filene's—Boston
Gidding-Jenny—Cincinnati
John Wanamaker—Philadelphia
Julius Lewis—Memphis
Marshall Field's—Chicago
Miller's—Charleroi, PA
Robinson's—Los Angeles
Swanson's On the Plaza—Kansas City, MO



LUBA

Bloomingdale's—New York, Wash., DC
Dayton's—Minneapolis
Filene's—Boston
Frederick & Nelson—Seattle
Higbee's—Cleveland
Hutzler/s—Baltimore
John Wanamaker—Philadelphia
Livingston Bros. Inc.—San Francisco
Marshall Field's—Chicago
Neiman-Marcus—Dallas

HARVÉ BENARD

Bloch's—Birmingham, AL
Bloomingdale's—New York, Wash., DC
Charlotte's—West of Akron
Eaton's—Canada
Filene's—Boston
G. Fox & Co.—Hartford
Hutzler/s—Baltimore
Jacobson's—Detroit
Livingston Bros. Inc.—San Francisco
Marshall Field's—Chicago
Montaldo's—All Stores

FAIRBROOKE

Bloomingdale's—New York, Wash., DC
Filene's—Boston
G. Fox & Co.—Hartford
Higbee's—Cleveland
Hudson's—Detroit
Hutzler/s—Baltimore
John Wanamaker—Philadelphia
L.L. Bergen, Inc.—Buffalo
Marshall Field's—Chicago
Neiman-Marcus—Dallas
Stix, Baer & Fuller—St. Louis

CUDDLECOAT

Bloomingdale's—New York, Wash., DC
Bullocks Wilshire—Los Angeles
Frank Murphy—St. Paul
Godchaux's—New Orleans
John Wanamaker—Philadelphia
Mark Ford & Strike Inc.—Delray Beach
Marshall Field's—Chicago
May D & F—Denver
Neiman-Marcus—Dallas
Schlampp's—Minneapolis

GALLANT

Bloomingdale's—New York, Wash., DC
Frances Brewster—Palm Beach
Gidding-Jenny—Cincinnati
Halen of Memphis—Memphis
Helmer's, Inc.—Syracuse
Joske's—Dallas
Kaufmann's—Pittsburgh
Marshall Field's—Chicago
Raphael's—Mobile
Robinson's—Los Angeles

ORIGINALS BY DENISE

B. Siegel Company—Detroit
Bloomingdale's—New York, Wash., DC
Filene's—Boston
John Wanamaker—Philadelphia
Montaldo's—All Stores
R.E. Cox & Company—Fort Worth
Rothschild's—Oklahoma City

REGAL

Bloomingdale's—New York, Wash., DC
Davidson's—Indianapolis
Gidding-Jenny—Cincinnati
Harzfelds—Kansas City, MO
Higbee's—Cleveland
Hutzler/s—Baltimore
John Wanamaker—Philadelphia
Kaufmann's—Pittsburgh
Livingston Bros. Inc.—San Francisco
Marshall Field's—Chicago
Montaldo's—All Stores

all background photos supplied by NASA

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On THE COVER

On our cover and above, Gia Carangi and the first thing you're going to want for fall—for right now: something knitted. Here, one of the softest, prettiest sweaters—Perry Ellis' pure white hand-knit in wool/viscose, $280. (More about the collection—and Perry Ellis—on page 240.) Ken Begun earrings, about $22. . . . In makeup, the colors are just as soft, as irresistible! Violet Grey and Tender Pink B21 Eyeshadow Powders, Beryl B21 Lipstick, and new B21 Compact Blusher in Roche Rose—all giving you some of the same benefits as Orlane's B21 treatment line. Hair, Harry King; makeup, Alberto Fava Fashion details, see next to last pages. Photographer, Avedon.

THE BLACK AND WHITE OUTLOOK. Jacket of boucle wool tweed crisp with cording. Knife-pleat skirt in worsted wool. Shawl collared blouse with surprise! Fuschia bow-tie. By Robert Paul Isaac for Devon-Hall about $204. A division of Lynnwear Corp.

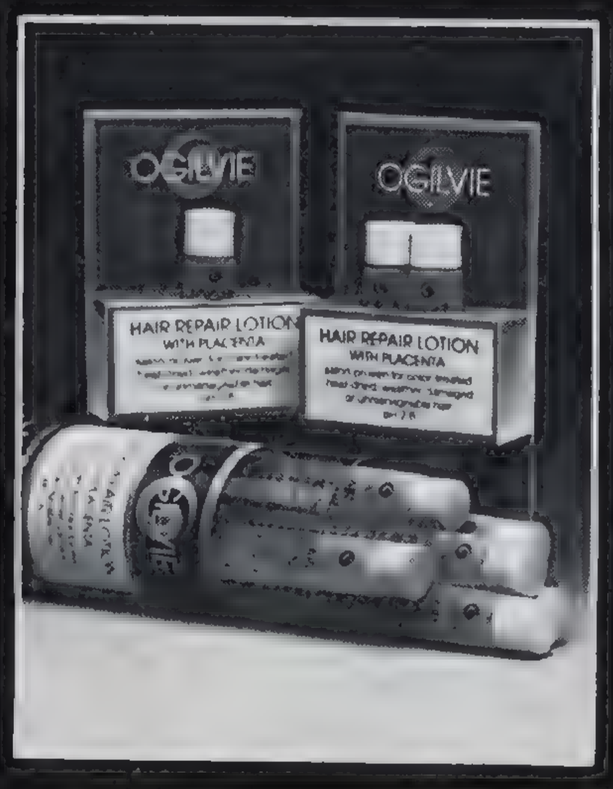
What your hairdresser does in the

Ogilvie Hair Repair Lotion and

This one actually works to repair your hair.

It's more than a conditioner—it goes to work instantly and goes on working till your next shampoo.

You can see the difference in your hair the first time you use it. Hair that's been turned to straw by too much sun or bleaching is suddenly soft and silky again. Dull, dry hair becomes full of body and shine. And the more your hair needs repair the better you can see and feel how well Hair Repair Lotion works.



It's salon-tested and proven: its unique protein-rich placenta formula doesn't just condition, it actually works to repair externally damaged hair—restoring its healthy pH and beauty.

Put it to the test after your next shampoo. Just apply it and leave it on—to go on working till your next shampoo.

Use it after every shampoo. The more often you use it, the more it does for your hair.

salon, Ogilvie does at home with...

new Ogilvie Hair Repair Conditioner.

This one actually works to protect your hair.

Now you can protect your hair from the things you do every day to make it beautiful.

After shampooing, apply Ogilvie Hair Repair Conditioner. It's the finishing treatment that instantly restores your hair to its normal pH.

It also tightens the hair cuticle—so you have smoother, shinier hair.

And its unique combination of conditioning ingredients add body and reduce fly-away.

The results: silkier, lovelier hair with added sheen and built-in protection from blow drying, combing, brushing—even wet combing.

And because you don't rinse out the conditioner, the protection lasts.

But it does more. It not only helps your hair to feel beautiful, it helps it to look beautiful—by holding a set or style.

If you shampoo daily, use it daily. It's so light, you never have to worry about oily build-up.

So now before you do the things to make your hair beautiful, do the one thing to help it stay beautiful: protect it with Ogilvie Hair Repair Conditioner.

Beauty Q & A

Caring for end-of-summer beauty woes: freckles, fading tans...and which skin cleansers to use when

Q I am confused by the multitudes of skin products that are available, such as toners, astringents, exfoliators, beauty grains, and eye-makeup removers, to name a few. Could you tell me what purpose these cleansers serve, and are they all really necessary for a skin-care program? I have normal to oily skin.

A Each of the products you mention is, in fact, formulated to perform a specific function on your skin and plays an important part in skin-care programs, regardless of what kind of skin you have.

Skin toners are a necessary part of good cleansing. Their main action temporarily tightens pores, recirculates the blood to the facial tissues, and totally removes any leftover cleanser residue. Toners are liquids with varying amounts of water, menthol, glycerin, fragrance, and alcohol. There are different types of skin toners, depending on the amount of alcohol they contain. For instance, an astringent is also a toner formulated for oilier skin, because it contains more alcohol, so has a more drying effect.

Toners that have less alcohol are also called fresheners or exfoliators, and are recommended for use on normal or dry skins. These products are sometimes called "refining lotions" because their pore-tightening action gives the skin a finer, smoother appearance.

Beauty or scrubbing grains are actually deep-pore cleansers (using crushed almonds, oatmeal, cornmeal, or some other type of grain) that come in a variety of forms—as powders, incorporated in lotions and soap bars, as well as creamy paste-like products. When gently massaged on the skin, they coax out pores' impurities, helping skin to slough off the thin outer layer of dead cells. When these are washed off, a new layer of skin is exposed, giving the face a fresh, glowing look. However, cleansing grains can be drying; use only once or twice a week—less frequently on dry, sensitive skin.

Eye-makeup removers: Since the skin around the eyes is the thinnest and most delicate of the entire anatomy (lacking any oil glands, moisture loss shows up immediately in the form of tiny lines and wrinkles), extra care must be taken when removing makeup. Hence, eye-makeup removers—specially formulated to contain extra emollients to dissolve and remove eye makeup quickly (a new one we like is Irma Shorell's No Rub Gentle/Easy eye-makeup remover). After applying the remover, gently *pat* the makeup off with a cotton ball, never a tissue, and with the least amount of manipulation possible.

Q After weeks spent outdoors playing tennis and swimming, I've noticed my face, shoulders, and arms are covered with freckles, which give me a blotchy appearance. Can you tell me what causes this? Is there anything I can do to prevent it from happening?

A We took your question to Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology at Mount Sinai School of Medicine in New York City, who said: "Freckles are collected groups of pigmentation that can appear on any part of your body. They are determined solely by your genetic makeup; this explains why some individuals freckle, while others tan. Also, fair skin is more prone to freckling than darker skin. Unfortunately, there is not much you can do to prevent freckles from appearing, except to limit the amount of time you are in the sun or to protect yourself from sunlight by wearing a strong sun block, a hat, sunglasses, and long sleeves if you're going to be outdoors for *any* length of time. The good news is: freckles are usually a temporary condition and can be camouflaged by wearing a cover-up cream or by switching to a more matte makeup."

Q After a summer of careful sunning and using the proper sunscreens, I have a bit of a tan, which I love. While I know that repeated exposure to the sun can age my skin, are there any other ways to keep my tan from fading so quickly?

A "The only way to maintain a suntan is to expose yourself routinely to the ultraviolet rays of the sun, either naturally or through artificial means," says Dr. Pearlstein. "Keep in mind, though, that the sunlight you need to keep your tan can cause premature aging."

Tans fade because the melanin (or pigmented layer) showing on the skin's surface eventually dies and is sloughed off when you bathe or shower. One way to slow down the drying process of your skin and to help your tan last a bit longer is to soak in a tepid bath for about ten minutes, *then* add your bath oils and soak for another ten minutes. (This type of oil bathing will lessen your skin's dehydration as opposed to soaking in bath water that already has bath oil in it.) Then pat, don't rub, yourself dry. After you bathe, slather on a moisturizer rich in emollients to lock in skin's moisture still further, leaving your skin looking soft and glowing. ▽

HUILE VITALE. An intensive care oil you *apply over polish* to bring elasticity and suppleness to nails and cuticles. Luxury unsurpassed in effectiveness. Beautiful Dior.

Christian Dior

Dior. Triumphant.

Excelling in colour, wear and application.

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& TORONTO — COUNTRY CLUB FASHIONS CENTURY CITY — DAVISON'S
SEATTLE — GAZEBO NARBERTH — HATTIE DETROIT & BIRMINGHAM —
SAN FRANCISCO — MARSHALL FIELD'S STATE STREET & OLD ORCHARD —
CHICAGO — JOHN WANAMAKER PHILADELPHIA — AMEN WARDY
SONIA RYKIEL SONIA RYKIEL SONIA

PHOTOS DOMINIQUE ISSERMANN

WILSHIRE LOS ANGELES — BURDINES MIAMI — CLUBISSIMO MONTREAL

ATLANTA — EATON'S MONTREAL & TORONTO — FREDERICK & NELSON

JAYNEE JAMAICA, NY — LIBERTY HOUSE HAWAII — MACY'S

ROBINSON'S SAN DIEGO — THEODORE BEVERLY HILLS — ULTIMO

NEWPORT BEACH — WILKES BASHFORD SAN FRANCISCO

RYKIEL SONIA RYKIEL SONIA RYKIEL

TOP-TEN FEMALE SPORTS

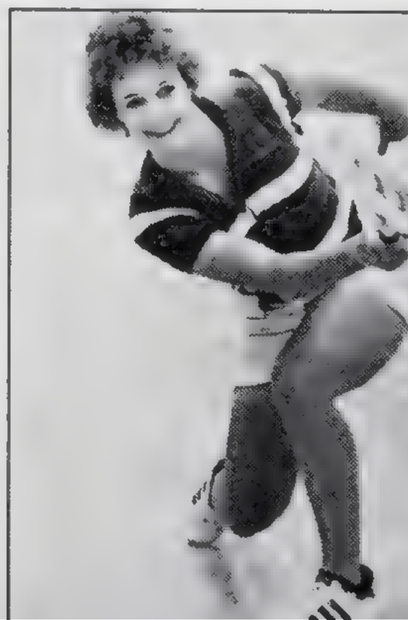
More and more women participate in some kind of sporting activity on a regular basis, aware that an active body can deliver not only physical fitness but mental alertness, too. Swimming is still the number-one favorite according to the latest "top-ten" Nielsen report, way out in front of numbers two through five (cycling, camping, bowling, and fishing); while tennis—not even mentioned in the "top ten" a decade ago—is now rated sixth. Even the "Skiing State" of Vermont wants to be known as the summer home for tennis with the four-star hotel Topnotch at Stowe opening a new million-dollar indoor tennis center, this month's location for the Grand Prix Tennis Championship.

Weights and . . . measurements: at The Golden Door where weight lifting and "resistance" exercise, right, play an important role

On the West Coast, The Golden Door offers more than sunny promises of renewed strength and shape; it delivers results with a nonpermissive week-long program that keeps participants busy from dawn (literally) to dusk. One favorite session: weight lifting with weights of one to two pounds, going up to five pounds by the week's end, plus exercising against a resistance, using the pulley-bar machine (both shown, *above left*). This, say The Door's experts, produces improved body tone and shape faster than other methods. Although everyone goes to the spa to "save her own shape," once there, she now also can learn how to "life save" others and become certified to administer CPR (Cardiopulmonary Resuscitation) in the process.

Leading Lady

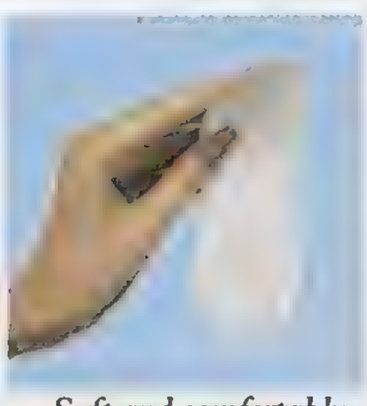
In what athletes consider the hardest, fastest ball game around, 38 percent of racquetball players here, nevertheless, are women—at the last count approximately three and one-half million. Shannon Wright (*right*), the top-ranked woman professional in the world, attributes her considerable wins (twenty-seven tournaments in the past four years) to practice and more practice, to regular workouts on Nautilus equipment.



"With Lightdays® PantiLiners, I can feel this fresh anytime!"

You know the feeling–that dry, comfortable, fresh feeling you have after a shower. Kotex® Lightdays PantiLiners can give you that just-showered freshness, anytime. For confident, everyday protection against discharge or staining. When a tampon isn't enough, or on those just-before and just-after days of your period.

Comfortable, contoured shape



Soft and comfortably contoured.

Kotex Lightdays PantiLiners have been redesigned to conform even more to the natural contours of your body. And they're wonderfully soft. With *three* strips of adhesive for even more comfort and security.

Also Deodorant Lightdays

Lightdays PantiLiners are also available in a deodorant form. With a delicate fragrance to give you the ultimate in feminine freshness all through the day.

For just-showered freshness, try Kotex Lightdays PantiLiners in regular or deodorant. Delicate protection, anytime.

For just-showered freshness anytime.

Love

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Breakthrough!

Now–"closest to tar-free"™

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NOW

Less than 0.01 mg tar is the lowest

Also available in 100's and Soft Pack.

BOX: Less than 0.01 mg. "tar", 0.005 mg. nicotine.
100's FILTER, MENTHOL: 2 mg. "tar", .2 mg. nicotine,
av. per cigarette by FTC method; SOFT PACK FILTER, MENTHOL:
2 mg. "tar", .2 mg nicotine, av. per cigarette.
FTC Report DEC. '79.

I just tried Breck again. And wow!

Who knew the light conditioning in today's Breck® Shampoo would give me stop'n stare hair. Light conditioning's just right! Now there's not a flyaway or greasy hair in sight.

For extra conditioning try new, improved Breck Conditioner. With a richer, thicker deep-penetrating formula.

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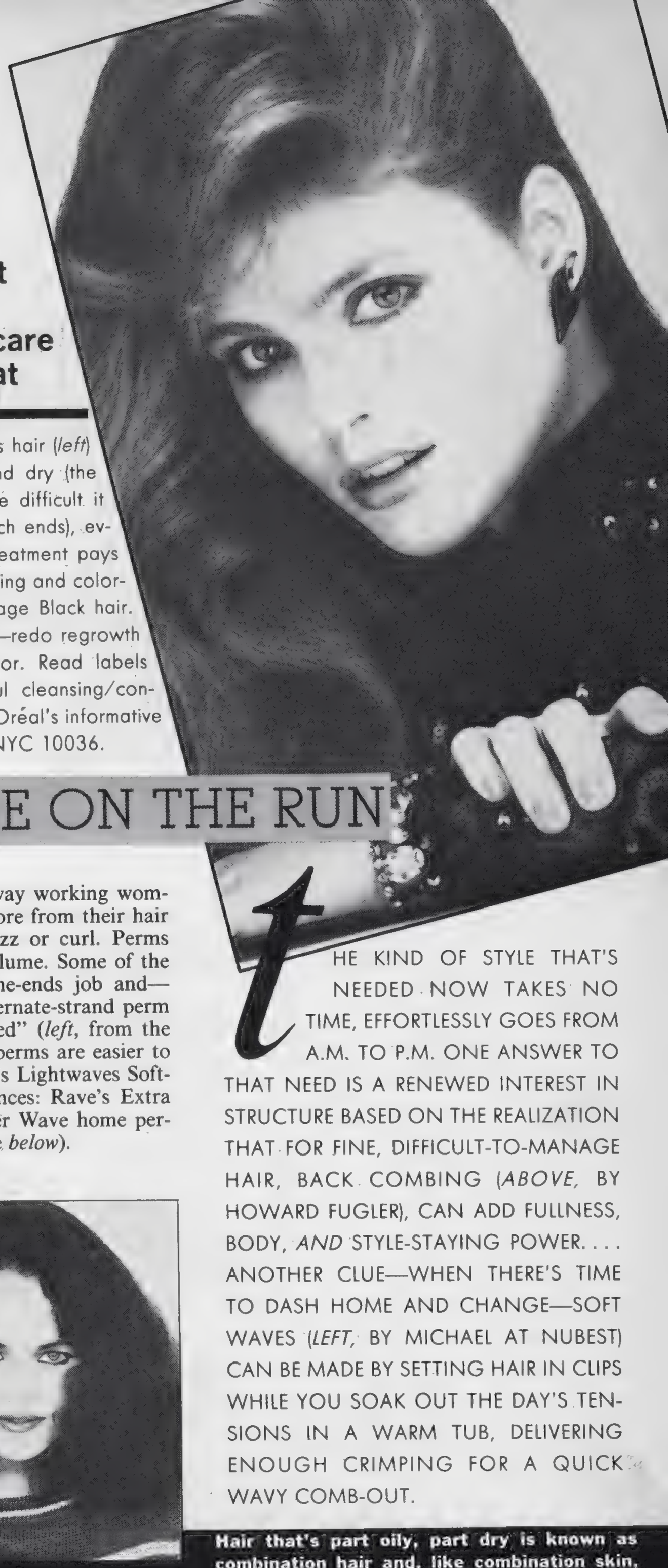
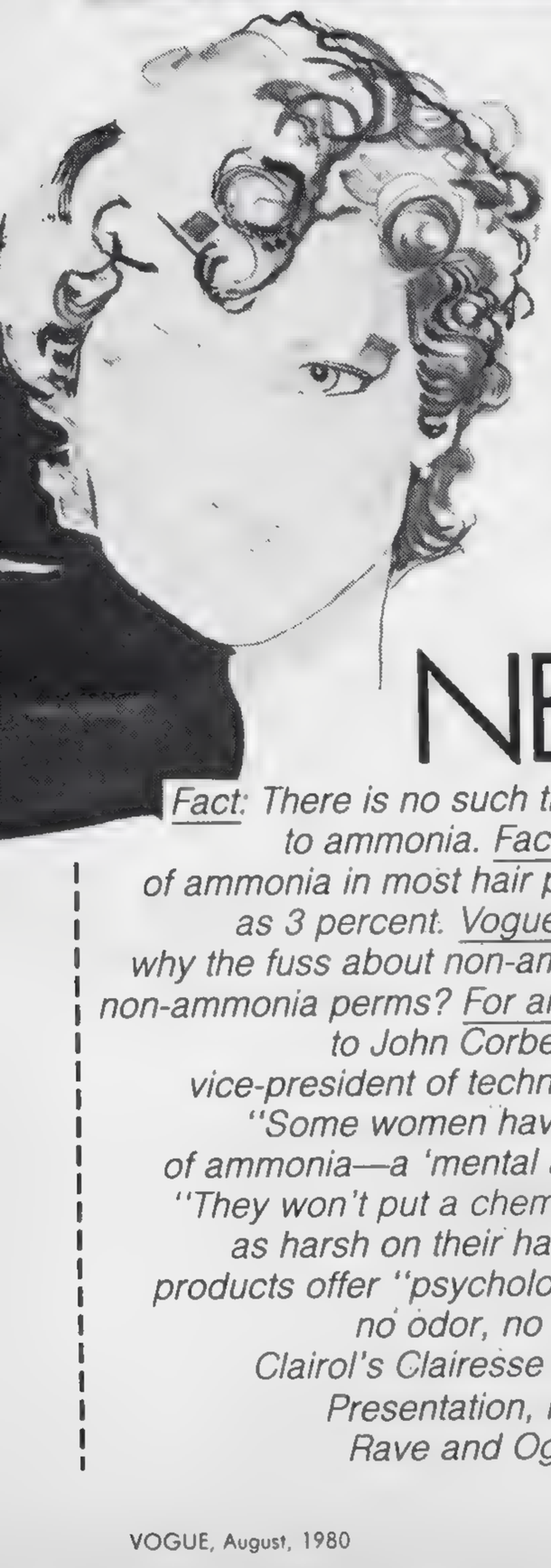
Hair Now

When time's at a premium: haircuts, hair-care treatments that *deliver*

Because Black women's hair (*left*) tends to be fragile and dry (the curlier hair is, the more difficult it is for scalp oils to reach ends), every minute taken for treatment pays off. Indiscriminate relaxing and coloring, one following the other, for example, can severely damage Black hair. To relax *and* color, relax hair *first*. Then—and this is the key—redo regrowth *only*. Leave a three-to-four-week interval before doing color. Read labels . . . including those on shampoos. Black hair needs careful cleansing/conditioning (to try: L'Oréal's Look of Radiance line). More tips: L'Oréal's informative booklet. Free from L'Oréal Consumer Affairs, 530 Fifth Ave., NYC 10036.



HAIRCUTS, HAIR CARE ON THE RUN



PERMS . . . another way working women can get more from their hair . . . for perms no longer mean frizz or curl. Perms can mean body waves, fullness, volume. Some of the newest perms include a just-on-the-ends job and—one of the best we've seen—an alternate-strand perm that keeps hair soft, yet "controlled" (*left*, from the Pipino-Buccheri Salon). At-home perms are easier to use than ever . . . from Toni, there's Lightwaves Softperm. . . . Other reliable performances: Rave's Extra Curly Soft Perm, Ogilvie's Whisper Wave home permanent (both ammonia-free—more *below*).

NEWS!

Fact: There is no such thing as an allergy to ammonia. Fact: The percentage of ammonia in most hair products is as low as 3 percent. Vogue's question: If so, why the fuss about non-ammonia hair color, non-ammonia perms? For answers, we spoke to John Corbett, Ph.D., Clairol's vice-president of technical development. "Some women have an inherent fear of ammonia—a 'mental allergy,'" he said. "They won't put a chemical they perceive as harsh on their hair." Non-ammonia products offer "psychological mildness"—no odor, no harshness. A few: Clairol's Clairesse hair color, Wella's Presentation, Revlon's Colorsilk; Rave and Ogilvie home perms.

THE KIND OF STYLE THAT'S NEEDED NOW TAKES NO TIME, EFFORTLESSLY GOES FROM A.M. TO P.M. ONE ANSWER TO THAT NEED IS A RENEWED INTEREST IN STRUCTURE BASED ON THE REALIZATION THAT FOR FINE, DIFFICULT-TO-MANAGE HAIR, BACK COMBING (*ABOVE*, BY HOWARD FUGLER), CAN ADD FULLNESS, BODY, *AND* STYLE-STAYING POWER. . . . ANOTHER CLUE—WHEN THERE'S TIME TO DASH HOME AND CHANGE—SOFT WAVES (*LEFT*, BY MICHAEL AT NUBEST) CAN BE MADE BY SETTING HAIR IN CLIPS WHILE YOU SOAK OUT THE DAY'S TENSIONS IN A WARM TUB, DELIVERING ENOUGH CRIMPING FOR A QUICK WAVY COMB-OUT.

Hair that's part oily, part dry is known as combination hair and, like combination skin, it needs special care. You *can* alternate shampoos, using a dry-hair shampoo one day, an oily-hair shampoo the next. Or, you can do the same with conditioners—and hope for the best. A better option: Gillette's new Silkience shampoo, which is "self-adjusting" . . . cleaning and conditioning only where the hair needs it.

Large photo, *above right*, earrings by Ken Be[illegible], bracelet by Kenneth Jay Lane. Photo, *above left*, earrings by Pamela

'Dorothy Gray Better-Off Cream Depilatory has a better way to keep my legs smoother.'

'No more nicks and cuts for me. Now my legs stay smoother, longer. And because Dorothy Gray's Better-Off has its own applicator, I never find myself in a mess.'

Dorothy Gray Better-Off®

Cream Depilatory for arms and legs. You're better off with BETTER-OFF.

Beauty Now

Working out wet offers a distinct advantage over working out dry, for though underwater movements seem to need less effort, in reality they need *more*, muscles having to work harder against water pressure. This is one reason all spas include water sessions in their programs and new spas, like the first one to carry the Weight Watchers name (just opened in Santa Rosa, CA), build Olympic-sized swimming pools to be used mainly for exercise. For swimmers and non-swimmers alike.

PEPSTEPPING

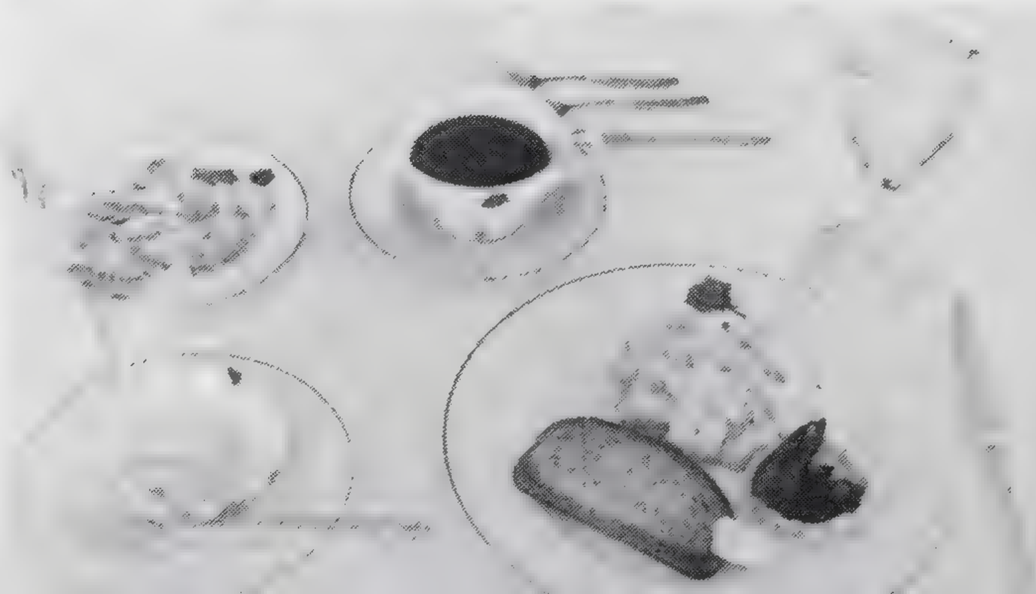
Since 1963 when Jean Nidetch turned her "shared experience" into a company called Weight Watchers, eleven million people have enrolled to learn new eating habits. Now, participants can step up body shaping with an exercise plan designed to be used in tandem with weight watching at home. Cardiologist Lenore R. Zohman, M.D., is the creator of Pepstep, low-intensity, long-duration exercise; walking is one.

If you can't get to the spa—let the spa come to you. . . . It's happening more and more under the aegis of experts like Martha Cason-Major, former fitness director of Rancho La Puerta, who now runs Quadricep in San Francisco, a result-pulling exercise program, that encourages even the most sedentary to come to class, and also "travels" to deliver workouts to interested groups in their homes. This fall, Martha will conduct a series of spa weekends throughout Northern California, the program to take advantage of local amenities like the Calistoga mud baths, and fresh produce from the lush Napa Valley.

BREAKFAST, *as the late, great Adelle Davis*

constantly reiterated, should never be shelved but savored—even when on a diet. The Japanese seem to agree, launching a Slim Down week in a major department store with "Breakfasts To Last All Day" (see *right*): citrus fruits, bean sprouts, whole-meal toast, chicken livers, vegetable purée, and . . . prune juice.

Photo *above* Rolex watch



you use a soap made for sensitive skin?

(Even if yours isn't)

Maybe you don't have problems with your skin very often. Then why should you even think about using a soap specifically formulated for sensitive skin?

There's a very good reason.

A soap that is pure enough, mild enough and safe enough for sensitive skin is bound to be good for yours.

Neutrogena® is just such a soap. It was made originally for sensitive skin. We use only the finest quality ingredients on the market when we make it. Neutrogena is uniquely formulated to rinse off completely, so it leaves no potentially-irritating residue on your skin. It's been recommended for years by doctors to patients who otherwise couldn't use soap.

We believe you can't buy a finer soap for skin care than Neutrogena. And now you can find it in four formulas, adapted for different skin types. So whether you have a skin problem or just don't want one, give your skin the best care you can. Consider Neutrogena soaps, developed for sensitive skin. One of them is bound to be good for you.

Look for it at better drugstores everywhere.

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BECAUSE the delicate bouquet of this young wine foretells its noble future, our winemaker can patiently and carefully guide the promising youth of our Johannisberg Riesling to full maturity. Every step we take, we take with care because THE WINE REMEMBERS

THE WINERY OF
ERNEST & JULIO
GALLO

Johannisberg Riesling of Calif.
Ernest & Julio Gallo, Modesto, CA

WINES

Italy's bountiful whites: quality, quantity, at attractive prices

By Frank J. Prial

Remember the old flick *42nd Street*, and how the unknown innocent little hoofer took the star's place and went on to stardom herself? Well, that's pretty much what's been happening in the wine business these days, particularly with white wine.

Burdened with several short crops, unrelenting inflation, and some serious misconceptions about just how much the public will take, the French have been pricing themselves right out of the popular market. Simple white wines such as Mâcon Blanc and Muscadet, for which no one would dream of paying more than $2 quite a few years ago, now sell for $5 and more. Chablis—genuine French Chablis, which used to be a good steady $3.50 wine several years ago, now demands $12 or more, and Pouilly-Fuissé, which the French like to call "the American wine" because we are the only ones who will pay the prices, often costs more than champagne.

Enter Italy, the Ruby Keeler of the wine world. The demand for inexpensive white wine has been growing spectacularly in recent years and by dint of some clever marketing and a courageous reappraisal of their whole wine-making philosophy, the Italians have firmly established themselves as top-quality white-wine producers.

There have always been good Italian white wines, but not many. Like most vintners around the Mediterranean basin, the Italians traditionally held their white wines in wooden barrels or vats just as long as was necessary to turn them musty and brown. Then, they would bottle this tired stuff and proudly put a vintage year on the label.

Actually, it was as much a question of technique as of taste. It is difficult to make good white wine in a hot climate without modern equipment. White wine must be fermented at low temperatures. In Champagne, that means simply opening the windows of the winery. In Sicily that won't work.

A California wine maker once told me of meeting with a group of Italian vintners who were touring the United States. "They brought along some of their white wines," he said, "and, frankly, they were terrible. Which is just what we told them.

"We explained about stainless-steel tanks and cold fermentation and all the other things that go into the best white wines. By God, they came back a year later and the difference was hard to believe. They had done everything we suggested and it worked."

Some of the best buys in Italian white wines are the least expensive: Soave and Verdicchio shipped in two- and three-liter bottles, the best of all wines for warm-weather parties. Soave comes from the Veneto, the area stretching across Northern Italy from Lake Garda to the Adriatic Sea.

Most Soave—which really means what it looks like: suave—is made by large cooperatives that buy both grapes and wine from the growers. They bottle it under dozens of different labels. Big producers such as Ruffino and Folonari make their own. (Under Italian wine laws, which have been stiffened considerably in recent years, there is Soave and Soave Superiore, which is supposed to have a bit more depth, a bit more alcohol.) Some of the cooperatives, overwhelmed by demand, have been turning out a simple white wine in a bottle and label similar to the Soave package. It is quite good, so long as the price reflects the slight drop in quality.

"Delicate, fresh Frascati"

Verdicchio comes from the region east and north of Rome known as the Marche, an area once inhabited mostly by bandits and a few farmers. A super highway, dropping down the Adriatic coast from Venice, has changed all that. Now, tourists flock to the wineries built where, not too long ago, goats were the principal inhabitants. Verdicchio is said to be a bit more complex than Soave, with a bit more delicacy and a pleasant, tingling aftertaste. It usually costs a bit more.

Last, but by no means least in the triumvirate of popular Italian white wines, is Orvieto. There is an old legend which holds that Pinturicchio, the Perugian master, when asked to do the frescoes in the cathedral at Orvieto, demanded a contract that would provide him with as much wine from the Trebbiano grape as he wanted. The Trebbiano was the principal grape of the region, Umbria, in the fifteenth century and still is. Today, the wine bears the name of the city where it is made, Orvieto.

Orvieto is said to owe its popularity to the Papal court. When Perugia fell under Papal rule, Orvieto became a summer residence for the Popes. Each year, the Pontiff and his retinue would come north to Orvieto to escape the heat of Rome and to drink the local wine. Soon, they began bringing it back to Rome, making it one of the city's best-known wines. After Rome became the capital of Italy in 1871, the fame of Orvieto spread throughout the country.

Orvieto once was sweeter and more flowery than it is now. It was more like an Italian Sauterne. Today, most Orvieto is as dry as a white Burgundy or a California Chardonnay, but it has a bit more fruitiness.

The best Orvieto comes from a small area within the main growing region where, by government decree, the word *classico* can be used to describe the wine. The *classico* is a fuller wine that, its makers claim, can last up to ten years if properly stored. Some Sauternes, Bordeaux dry whites, and German whites do last ten years or more, but most whites, whatever their origin, should be used within two or three years after the vintage. Freshness is their chief asset.

To anyone familiar with the neat vineyards of California or France, the vineyards of Orvieto will come as a shock—if, indeed, vineyard is the right word for them. The vines wander everywhere, over roofs, along walls, into trees and neighbors' gardens where they mingle with the beans and squash.

The old traditional Orvieto, called Orvieto Abboccato, is a sweet wine not much seen in this country and, in any event, not really a wine for a warm sunny day. Traditionally, Orvieto was shipped in a special straw-covered *fiasco*, similar to the bottle that used to be the trademark of Chianti. Today, much of it is shipped in handier magnum and two-liter bottles that fit in refrigerators.

Each of these three wines is produced in the region north of Rome. This is a holdover from the days when weather did have a lot to do with the vinification process and, of course, with the production of grapes. Today, there are good white wines made all over Italy and in Sardinia and Sicily, too. Most are made all or in part from the Trebbiano grape so that they appear to be variations on the same theme. But there are wines made in the Alto Adige, in the far north of the country, from the Riesling, the Grey Pinot—and from several other grapes usually associated with northern climates.

One of the most important white-wine-producing regions of Italy is Tuscany, the province around Florence and Siena, which, of course, is the home of Chianti. For many years, there was a white Chianti—Chianti Bianco. But the production was rife with fraud and the government decided that the easiest way to clean the mess up was to ban the wine entirely. So it became simply Tuscan white or, in the case of several of the better-known Chianti producers, it was given a brand name. Now there is talk of bringing back white Chianti, a step the Soave people cannot particularly welcome.

For many visitors to Italy, their first introduction to white wine is Frascati, which is often called the wine of Rome because it is produced in vineyards and wineries almost at the city's edge. It is a good way to start on Italian wine because it is so light and delicate, it hardly seems to *be* wine.

One of the great wine success stories of recent years has been the ascendancy of Corvo, a brand name from Sicily. There is a Corvo red and a Corvo white and both sell extremely well. The white is a sturdy wine with lots of flavor and not much subtlety, but it is perfect with clams or light, northern Italian veal and chicken dishes.

The popularity of Italian wines in the United States seems to grow geometrically each year. So, at the moment, there are literally dozens of new varieties, new regions, new labels. Don't be dismayed. Plunge in. The wine is good and the price is right. ▽

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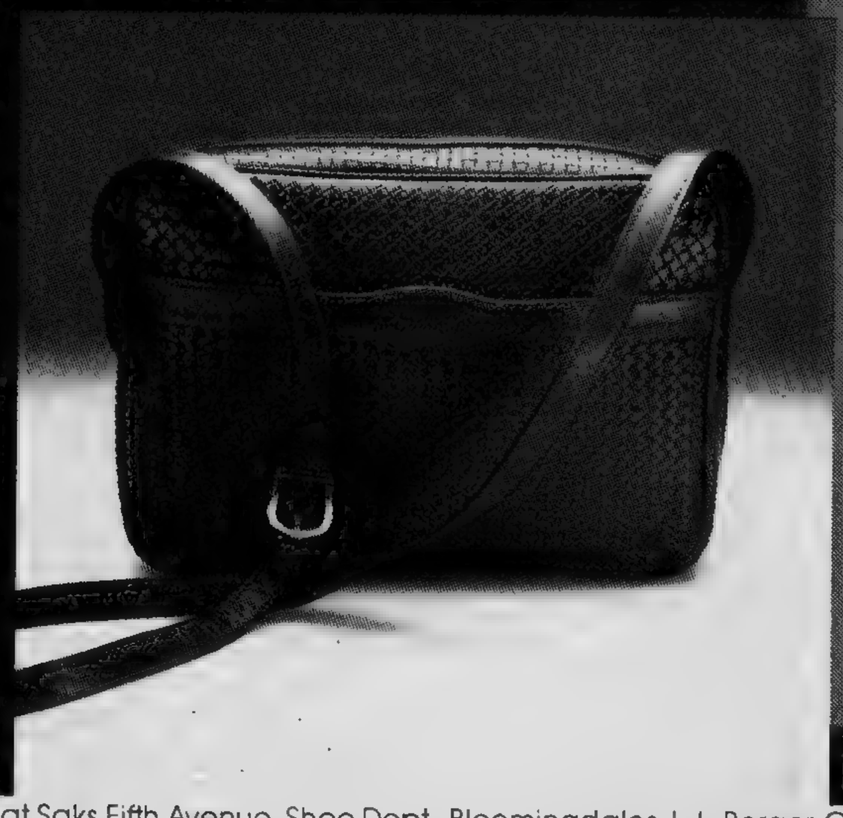

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The Department Store Face

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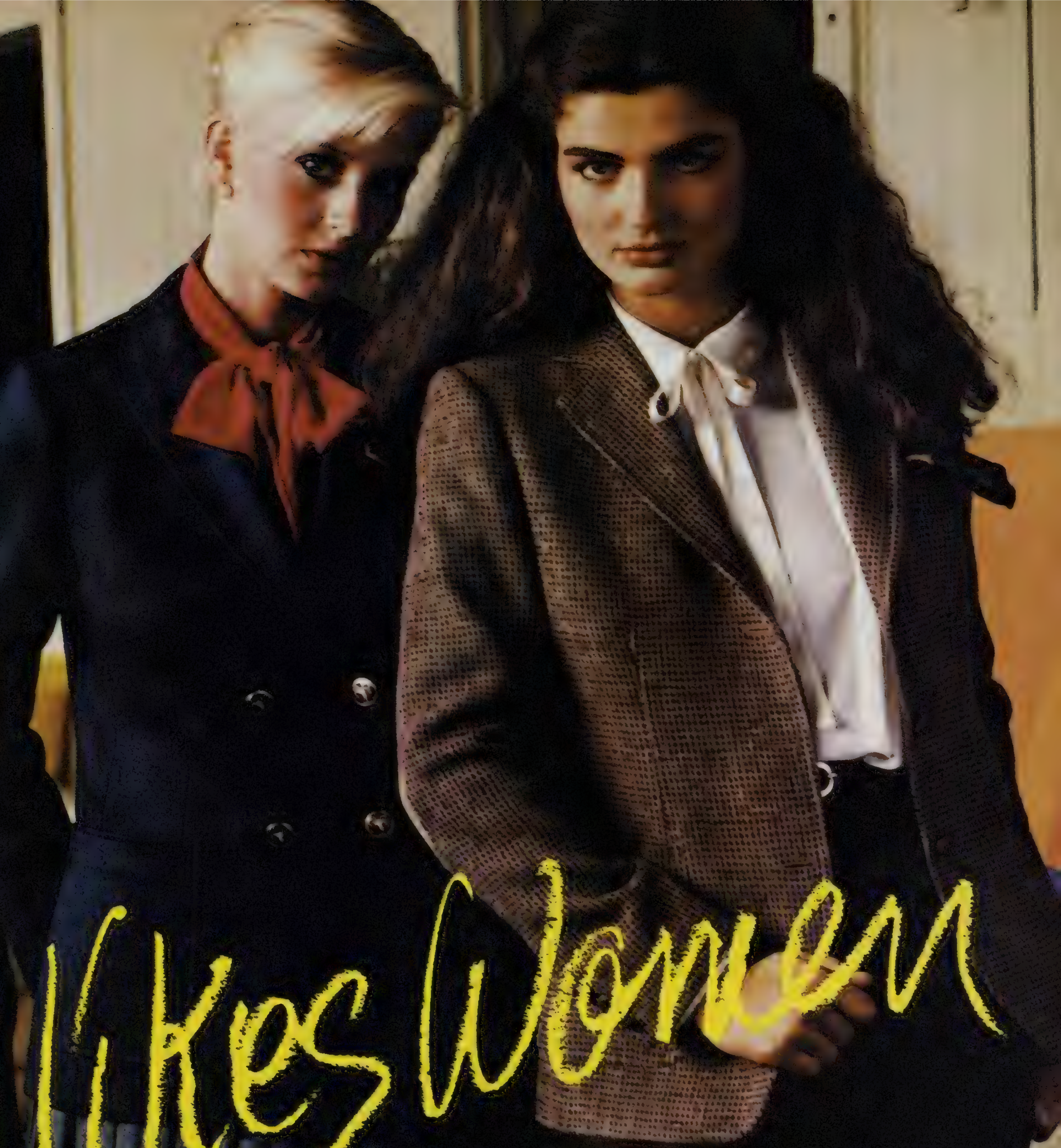
Stanley Baker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VOGUE SPECIAL

Fur APPEAL!

What's new... What to look for... What to know about fur now

FUR...THE IMAGINATION

...is Von Wangenheim

THE NEW FASHION IN FUR

The starting point: the versatility, the inventiveness, the out-and-out appeal of fur today. The reason... apart from the changes that come with a new season—a very real difference in concept. The idea of fur-as-fabric has been rethought-out, reinvented. That new thinking and the advanced techniques that go with it have opened up a whole new range of fur possibilities.

In this special report, the best of the news and the best way to approach it. Everything you need to know to make buying and wearing a fur the delight it should be...

SHORT JACKETS

VERSATILE COATS

UNEXPECTED DETAILS

Yael

Jade Albert

The new 3/4 length coat—the "star" in every collection, every kind of fur. For its dash, its versatility, its unmistakable appeal! *On the cover*, in loden-green sheared beaver with fisher-dyed fox edging. *Far left:* Symbol of the new inventiveness in a 3/4 coat—butterfly-patterned opossum. Cover coat, Oscar de la Renta for Wagner Fur. About $4700. Dittrich Furs, Detroit; The Carol and Irwin Ware Collection at I. Magnin, Chicago; Alaskan Fur Company, Kansas City MO; Bullock's.

Far left, Giancarlo Ripa. About $6500. The Carol and Irwin Ware Collection at I. Magnin, Chicago. Accessories, last pages. For both: Hair, Edward Tricomi of the Pipino-Buccheri salon; makeup, Joey Mills.

1. Leather jacket lined and edged in Blackglama mink, Stephen Burrows for Robert Sidney Furs. 2. Sheared-nutria blouson, Viola Sylbert for Alixandre. 3. Waisted muskrat jacket with brown beaver notched collar, Oscar de la Renta for Wagner Fur. 4. Swakara evening jacket with silver and navy bugle beads, Oscar de la Renta for Wagner Fur. 5. Snakeskin 3/4 coat, lined in sable paws, Bill Blass. 6. Reversible slate-grey poplin/nutria 3/4 coat, Geoffrey Beene for HBA. 7. Three-quarter chinchilla coat, J.P. Avizou for Revillon. 8. Mouton lamb/suèded hide reversible 3/4 coat, Christian Dior Furs, New York. 9. Multi-fur collage jacket of white curly lamb, brown-dyed Tibetan lamb, green-dyed squirrel, Burgundy-dyed Russian squirrel, Koos Van Den Akker for Ben Kahn Furs.

FUR APPEAL!

FASHION IN FUR

The biggest news in fur: length. And the newest look—a jacket. Every major collection featured wonderful fur jackets in a variety of lengths. One of the most appealing—the short jacket, from bolero to waist-length to hip-tip. Aside from length, fur jacket news is made by a change in shape. Among the newest options: the bomber, the blouson, and the cardigan. The best thing about any jacket—the versatility. You can wear it for day over a suit, a dress, or pants, and at night with long skirts, dinner suits, a pyjama. Look for classic details—for instance, good bone buttons instead of glittering rhinestones. And for the most versatility, look for an unbelted jacket—it does more things, goes more ways.

The most versatile length—the three-quarter length. This season, a length that exists every way in every fur—from the easygoing dash of a 3/4 reversible raincoat to the most glamorous sable.

The options in a full-length coat . . . the polo coat—belted, roomy, luxurious, often double-breasted, in a flat fur such as beaver, mole, or broadtail, as well as in mink or fisher. The other full-length fur: a coat that falls lean and narrow from a straight shoulder.

The most versatile coat: the fur-lined raincoat, with poplin on one side; nutria, mole, muskrat on the other. And there are new reversible furs—the hide side suèded or "finished" in some other way, or two furs actually worked to give you a "double-fur" fur coat.

There's never been a year like this for fur. And there have never been furs like the furs you'll see now—unexpected, beautifully designed, appealing

The news in texture: the move to flatter, smoother furs—furs that give off a wonderful luster (all furs do; you "see" it more with a flat-haired surface). And furs with a built-in versatility—they're easier to work with, easier to handle. You can have a silky broadtail wrap jacket that's as soft, as light as a cashmere! There are the naturally flat furs: broadtail, squirrel, mole, ermine, calf, kid. Or a flatter look that's achieved by shearing long-hair furs—beaver, nutria, muskrat, mink, and otter.

At the same time—part of this year's range of fur dressing—**there's a wide variety of beautiful natural furs.** Unsheared. Unplucked. Non-dyed. Furs with a high degree of quality. The most luxurious—sable, fisher, mink. It's a year, in fact, where you see more of everything. (The only thing you won't see—and it's something worth mentioning in any modern fur *(Continued on page 94)*

Opposite: The polo coat—the news in a full-length fur this season. Terrific news! . . . a coat with a heightened sense of luxury not only from the fur—here, a rich warm fisher—but from the ease, the relaxed attitude, the slightly-more-racy style. Natural fisher polo coat by HBA Furs. About $30,000. Nan Duskin; Saks-Jandel. Watch, Concord CC at Tiffany. Additional fashion details, see next to last pages. Hair, Edward Tricomi of the Pipino-Buccheri salon; makeup, Joey Mills.

FUR...THE LUXURY

Chris Von Wangenheim

FUR APPEAL!

FASHION IN FUR

(Continued from page 92) discussion—any fur belonging to an endangered species. If you see a new fur that's spotted or striped, you're seeing a fur "pretending" to be what it's not!)

The big fur excitement: in the innovative new fur techniques. Techniques that add never-before texture to fur—examples of which you'll find throughout this report. Fur that's cut and sewn in diamond-shaped pieces and worked into dramatic argyle patterns. Beaver ribbed to look like corduroy. Skins worked into futuristic designs; colored skins combined to resemble stained-glass windows. Fur woven, knitted, crocheted.

The news in coloring: warm, deep, rich fur shades. Heightened "earthy" colors—wine to wine reds, plum, grape, berry, aubergine—all the way to mauve. Loden green. Grey—pale to charcoal. What's true of all of these shades—classic or unexpected—they work as neutrals; they work with everything.

Part of the new fur appeal—the variety of looks, colors, textures

Furs exist in new combinations—coats and jackets. A jacket that's a "collage" of different furs. Fur and leather combined in a coat. Fur lining a snakeskin jacket. You'll find everything in the way of fur this year . . . that's the whole point, the whole delight!

Opposite: A perfect example of the change in color and texture . . . the new working of fur with dash and imagination. The 3/4 coat in ribbed sheared beaver, dyed deep raisin. Coat, by Anne Klein for Michael Forrest. About $6000. To order at Bergdorf Goodman. Also at Diutsh Furs, Boston; Carl W. Herrmann, Pittsburgh; Higbee's; The Carol and Irwin Ware Collection at I. Magnin, Chicago; Lewin's, Wichita KS. Details, last pages. Hair, Edward Tricomi of the Pipino-Buccheri salon; makeup, Joey Mills.

This page: 1. The polo coat in natural Creole mink by Halston for Ben Kahn. 2. Horizontal-striped natural Creole mink 7/8 coat, Halston for Ben Kahn. 3. Blackglama mink cape edged in Norwegian blue fox dyed black, Yves Saint Laurent for Goldin-Feldman. 4. Evening glamour: African kidskin coat with inserts of black Mongolian lamb, Geoffrey Beene for HBA. 5. The polo coat in camel beaver by Ralph Lauren for the Tepper Collection. 6. Dramatic leather coat with lamb sleeves, Christian Dior Furs, New York. 7. Amusing red lips on white mink coat, Christian Dior Furs, New York. 8. Luxurious sable collar and cuffs on pink cashmere coat, Bill Blass. 9. Cotton poplin raincoat lined and trimmed in full-skin raccoon, Yves Saint Laurent for Goldin-Feldman. 10. Silk raincoat lined in nutria, Christian Dior Furs, New York. 11. Reversible green dyed mink/wool, Louis Milona.

CHRIS VON WANGENHEIM

FUR...THE DASH

FUR APPEAL!

FINDS!

This year, the most striking furs are in "disguise"—as corduroy or chenille, used for a blouse or a sweater...It's a new approach—breaks all rules

From a distance, you may not know they're furs. Even close up, it's hard to tell what ***kind*** of fur. This year, the re-thinking of fur that began a few years ago reaches a different level, with new ways of handling, designing, and coloring the skins. The result: some of the most striking, innovative surprise furs.

The first, most obvious difference: color. Even the most "precious" furs are dyed unexpected shades, ranging from bold and bright to delicately pale—from an Argentinian borrega lamb 3/4 coat in deep royal blue (1) . . . to beaver dyed one pure shade: soft candlelight (4).

THE NEW SURPRISE—DELIGHT!—OF FUR IN UNEXPECTED COLORS, SHAPES, TEXTURES

Another difference: the way furs are worked now breaks all rules . . . with mink woven to "imitate" a chenille sweater (3) . . . or beaver ribbed to look like the most luxurious corduroy (4) . . . or mink worked skin-on-skin, without a lining, for the softest take on a polo coat (2) . . . or squirrel braided for a startling dappled effect—and trimmed with fox (6).

More news: fur designed into the softest, most unexpected tops . . . the delight of a white Russian ermine blouse (5) . . . or, for day, the sweater of woven mink (3). It's all part of taking fur one step beyond—for more possibilities, more appeal.

1. Halston's blue-dyed Argentinian borrega lamb 3/4 coat. 2. The ultimate polo coat—white mink from Revillon. 3. Perry Ellis' woven mink "sweater." 4. Ribbed beaver coat from Geoffrey Beene for HBA. 5. Halston's "blouse" of white Russian ermine. 6. The Fendis' braided squirrel coat, with fox sleeves, trim, and removable neck ring.

Yael

Jade Albert

BECAUSE YOU'D CHOOSE A ROOFTOP TERRACE AS YOUR POINT OF VIEW, YOUR FUR'S A VALENTINO. THE SKYLINE FLARE JACKET IN SHEARED BLACK DYED BEAVER AND WHITE BRIGHTENER-ADDED MINK.

Fur products labeled to show country of origin Photograph: Skrebneski

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CARE

YOUR BEST INVESTMENT

To last well, furs require special care: Your investment can't end with a charge card or check. Here, from experts, is solid advice about what you can do: what's necessary, what's not, straight talk about old myths, new furs

■ Where you've gone wrong

A most-common abuse to fur coats? "It's from shoulderbags," says Tim McCall, fur storage and repair manager at New York's Henri Bendel. "They rub and can really ruin a coat." Another pitfall: not enough room in the armholes to allow movement—much less a suit jacket; result, strain and tearing. Nuisance problems come often not from pelts but from what's attached to them: linings that come untacked, hooks and fasteners that pull loose. These are easily fixed by a furrier; problems can be avoided, to a large part, by simply opening fasteners instead of straining against them when sitting, driving, or hanging from a subway strap.

"Where fur will wear," says Tim McCall, "is at active stress points—sleeve edges or pockets." Inside pockets save wear but are often too small to be of much use. "But you have to be able to live in a coat. Use your pockets; fur edges will wear, but they can be repaired. Just don't stuff three pairs of gloves in at one time."

■ Taking care

Care means regular cleaning (professionals use a compound similar to sawdust; the fur is tumbled in a clothes-dryer-like drum); and care means glazing—a process, usually done after cleaning, that puts back luster. For these, you need a reputable fur cleaner—preferably, pros say, someone in the fur business. If there is no one you fully trust near home, mail your fur to an out-of-town professional. Pack it in a secure box, addressed directly to the fur-storage department. Be sure to include name and address; always insure it. (Note: One proof that your fur has really been cleaned? You may find a grain or two of something that looks like sand in the bottom of coat lining or in the pocket.) If you spill something on fur, it's best to take it straight—and as quickly as possible—to a furrier. Stains can be taken out, but they need someone who knows how to handle them. Glazing helps add to water-shedding ability, keeps skins supple, retains life in fur. But glazing, says Saks's Jean Burke, is not something you necessarily need every year. How often your coat needs glazing depends on where you wear it, how often you wear it. A city such as New York is much dirtier than a small town in Iowa; continuous hard use means you'll want glazing more frequently.

■ What you can do

"Get a coat that fits," says Jean Burke, manager and fashion coordinator of Saks Fifth Avenue Revillon fur salon in NYC. "If a woman goes up and down in weight, she'd better watch sizing. Even a straight coat can have ease to it." Use a neck scarf to protect collars if you wear heavy makeup. When getting into a car, let the other person slide in first: it's less hassle to shut a door than to have to repair worn-out fur elbows that you've rubbed against a car seat. Never pin jewelry or flowers to fur; never directly spray on perfume or cologne (perfumes contain oils, colognes have alcohol: both are lethal). If you're stuck for a long car ride, take off a full-length coat or fold back its seat, so you don't flatten it. Chain belts, with movement, can cause friction damage. A leather belt stays in place; its mark can be shaken out easily. "The best thing you can do for a fur is to wear it," says Bendel's McCall. "It was made to be worn on a body; the body's heat helps maintain the shape of the garment." Will a flat fur—one without a deep nap—wear more quickly? "Probably," says McCall. "But it depends on the fur. The wearability of a fur depends on the fur itself. Price has nothing to do with it. The less guard hair (stiff upper fur that protects skin) a fur has, the more quickly it will wear. Sable is a relatively strong fur; toughest are mink and Alaskan seal—they're almost indestructible. When you have a pieced fur, you've got many more seams to have trouble with. If they separate, never try to mend them yourself. With fur, you should never try at-home tricks."

IF YOU'RE STUCK IN A STORM: Says McCall: "Water, as a rule, won't hurt fur; it may even be good for it. But if you're in a drenching rain, the leather underneath can get soaked and shrink. If water is beading on top of the coat, you're okay. If it looks like a drowned rat, you've got problems—rush to your furrier. In doubt, get professional advice."

Moderately wet furs should be hung on hangers large enough to fill out shoulders; hung away from heat (*never* attack with blow-dryer); put where air circulates. Experts know how to comb fur: you don't; don't do it.

Never, if caught in rain, think you'll protect your coat by turning it inside out. Water can ruin lining; it's probably more vulnerable than the fur itself.

■ To store or not to store

Is summer storage oversold to us? Jean Burke's advice: "Put your silver in a bank vault; don't put your fur there. Summer storage at a fur vault is vital." Threats at home include heat, humidity, moths, insects; home air conditioning doesn't hack it.

A tradeoff between safety and usability: the most common storage months are mid-March through September. (*Tip:* Billing is done, often, on a calendar basis; charges are the same for one month or twelve. Most fur houses with on-premises storage offer in-and-out service: you can take your fur out at will.)

At home, fur should be hung on a sturdy long-necked hanger and kept in a closet away from light (never, in a dressing room with windows). Leave breathing space around it; stand up the collar so it won't mat fur shoulders. Never store fur in a cedar closet or with heavy moth repellent; never cover furs with plastic—this can dry skins or rot a silk lining. "There's a fallacy," says Tim McCall, "that you have to keep fur constantly covered. You don't. The fur needs to breathe." Jean Burke uses a loose dark-colored fabric cover that's open at the bottom.

All furs oxidize; all furs change color. The pelt was once alive; it's protein, and it changes. Good care, though, can keep color changes to a minimum. The new dyed furs—pinks, blues, Burgundies—bleach just as natural skins do. But, says McCall, "There once was a myth that a dyed fur was not a good one. That's not necessarily true. Dyeing is a hard process, often needs a better skin to begin with."

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FUR APPEAL!

MINK 1980

Forget everything you ever knew or thought about mink because, this year, it's completely unpredictable!

You can dye it, shear it, strip it, suède it, rib it, ribbon it, weave it, knit it, quilt it. The one thing that's hard to do—resist it!

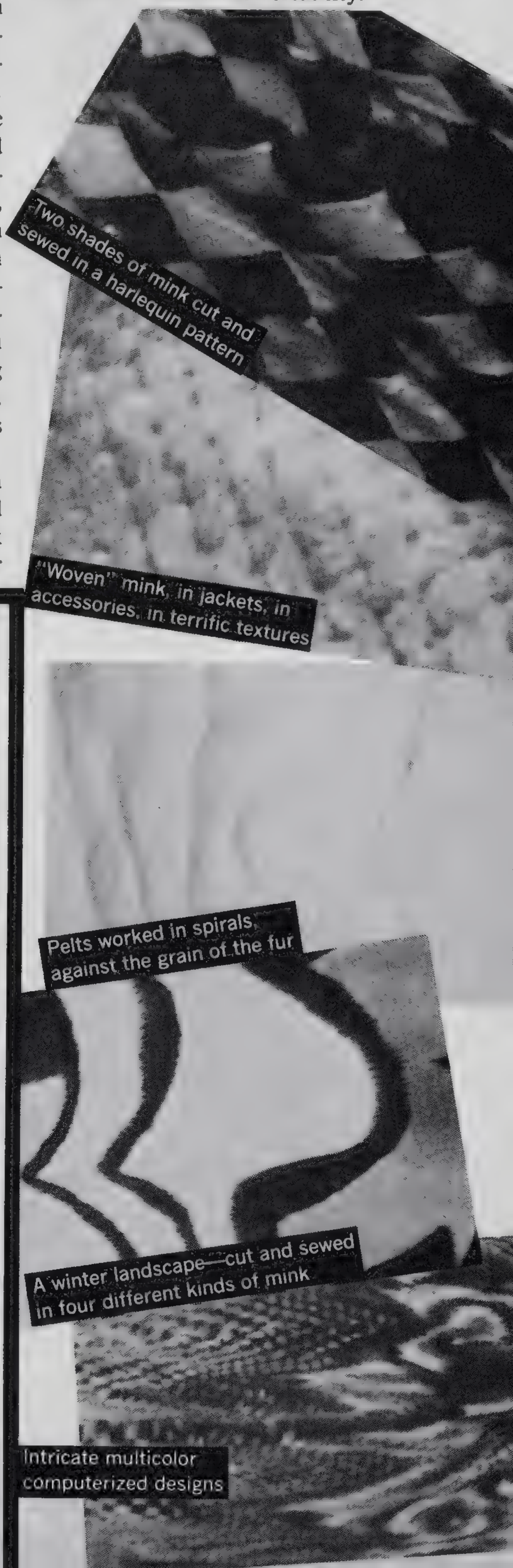
The most inventive techniques, the most beautiful designs in fur—in anything—are turning up in mink this year. There's a whole new, freewheeling, spirited approach to this "venerable" fur. What hasn't changed: it's still luxurious, light-weight, long-lasting.

One of the big differences: color. Added to all the natural and mutation "fur" shades, a whole new spectrum of "color" colors. Everything from saffron, green, and khaki to rose, garnet, wine, purple, plum, and eggplant. Often in combinations of colors, sometimes so complicated that the designs are worked out by computers.

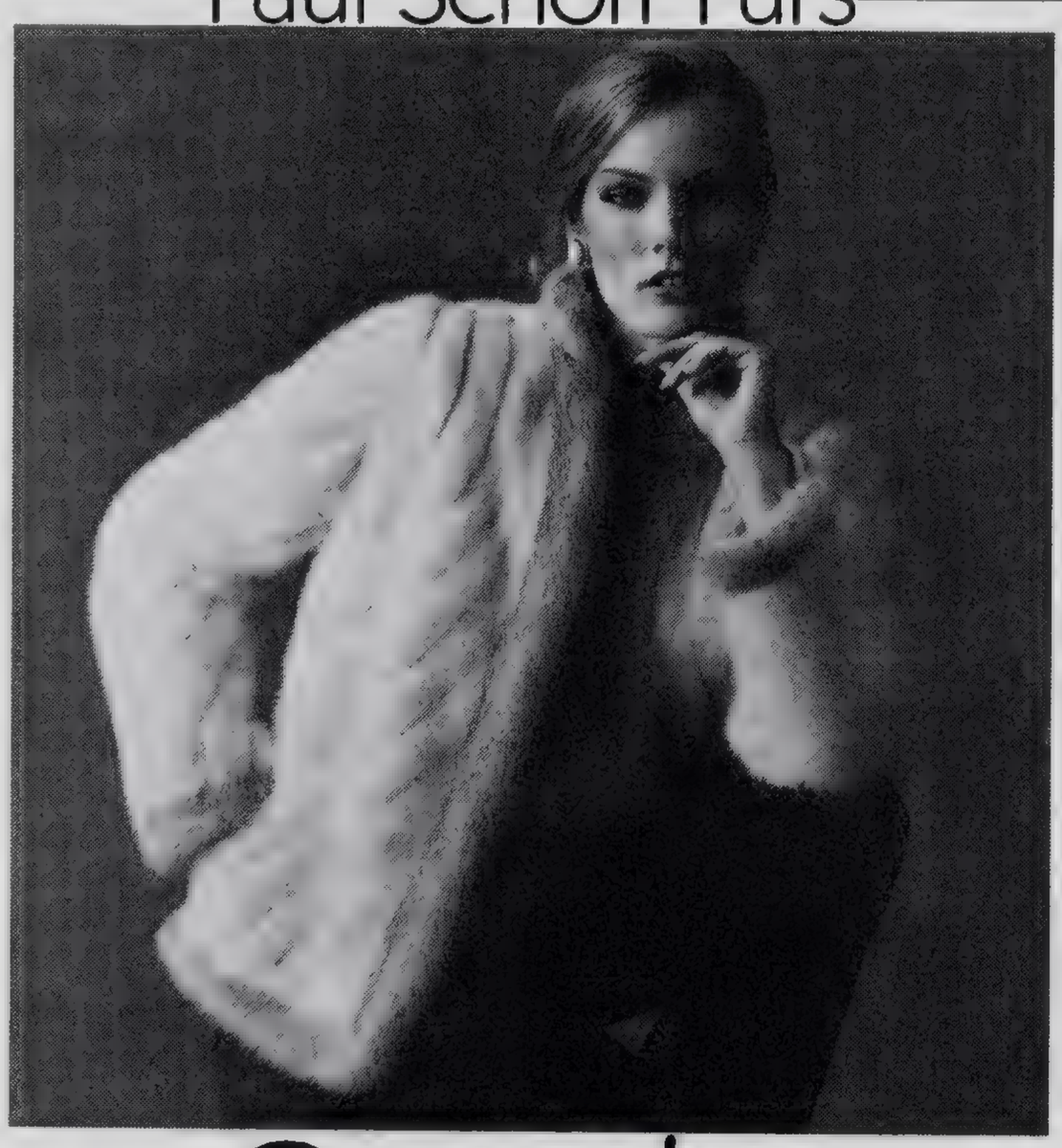
Pelts are being worked on the horizontal, the diagonal, in spiral and swirl patterns. And, you can have a reversible mink coat. The hide is suèded, dyed, or shined so that it can be worn "out." No lining, of course, which means less bulk, less weight. It's a variation on the hide-out technique. Another variation—which gives you another reversible coat—alternating strips of fur-side-out with hide-side-out. Or, the strips can be two different colors of mink, or mink and another fur.

More news: mink sheared to a smooth, silky velvet. Sometimes ribbed so that it looks like corduroy. And: mink crocheted or knitted with needles or woven on looms. Creates unique textures, gives you the option of having a jacket as casual as a sweater. The process really involves knitting or weaving. The pelt is cut into very, very narrow pieces which are sewn together in long strips and used as though they were yarn.

If quilting's your thing: quilted mink. Or a collage—mink pieced with leather, fabric, other furs—as part of the design. There's no end to the versatility!



Paul Schorr Furs



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PHOTOGRAPH GERALDO PACE

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Revillon
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THE INTELLIGENT BUYER'S GUIDE

In a year where virtually everything is available, it's more important than ever to know just what fur works best for you

The question that comes up most: that of **length and proportion.** Because many women feel "drowned" in too much fur; or simply don't like the look or feel of being "swaddled" in fur, this year—and you'll be hearing this again and again—the 3/4 or 7/8 length offers the most attractive option. Traditionally the province of the taller-than-average woman (and with an undeserved reputation for being an "awkward" length to carry), the 3/4 or 7/8 coat is becoming the new all-around length—going over pants, over skirts—anytime, anywhere. Moreover, properly proportioned (and proportion is a lot more than just length) it can look good on almost anyone.

The most versatile: the 3/4 jacket, the 7/8 coat. Above, in ruby-colored squirrel, the 3/4 jacket. Left, a 7/8 coat in red mole—narrower, proportioned for the smaller woman. Above, Giorgio Sant'Angelo for Michael Forrest; left, Maximilian.

If you are small—or small-boned—and tend to be overwhelmed by too much fur, excessive patterning or detailing, go for the flattest furs (muskrat, sheared beaver, mole, baranduki, mink worked skin-on-skin) and in simple, non-exaggerated shapes, i.e., narrow-falling lines, high-cut unadorned sleeves (no cuffs!), slit rather than patched pockets, a smaller-than-usual collar—or none at all—and no belt. Too, what is often billed as a fingertip or 3/4 jacket can work as a 7/8 coat on the smaller woman with just minor adjustments. The same kind of careful attention to detail holds for the fuller-figured woman. Best bets: a full-but-straight cut, with narrow lines, raglan sleeves, more interest at the collar/shoulder line (to balance bulk below). A smaller rather than larger collar, surprisingly, works here too—wide, double-notched lapels on a woman who is full-busted gives a double flap of bulk where least needed (the same holds true for double-breasted styles, wraps).

When you are looking for a jacket (one of this year's most important fur shapes), the woman of average height or taller has the most options—and can go for a longer jacket easily. For the woman who is smaller, any style that falls too low on the thigh doesn't work. What does: a jacket that's hip-bone (not hip) length or shorter (a waist-length bolero is a good choice). General rule: the shorter the jacket, the longer the illusion of legs—for anyone.

For the woman who can carry them off, the fluffier, luxurious **long hairs** (fox, lynx, coyote) provide all the delight, all the luxury associated with being in a fur. But to wear a long-haired fur—and wear it well—does involve one of the trickier proportion problems for the woman who is not a standard size. Properly cut, however, and with an eye on scale, the long hairs can be adapted without losing their very special appeal. What to look for: a full-length—meaning an over-the-knee coat, rather than a shorter variation (particularly in fox, any shorter length emphasizing the bulk of the fur, can look choppy and "cut off"). Also, the leanest, most narrow-falling lines, let-out skins, a spare collar (no capelets). Another way that offers the best of both worlds: a jacket or coat in a flatter or sheared fur, with a long-haired collar or fur "accessory": a short broadtail jacket with a chinchilla jabot; a sheared beaver with a removeable Pierrot collar in Chinese sable.

What works in a jacket: above, for the woman who is smaller, a bolero in nutria and white lamb—for the longest look of legs. Right, if you can carry it: the longer jacket in white mink. Above, Geoffrey Beene for HBA; right, Bill Blass for Mohl.

About texture: The versatility—and therefore wearability of a fur has traditionally depended on that fur's texture—and that texture's limitations. However as new techniques of working with fur are *(Continued on page 118)*

Jade Albert

Above, the most bravado, the glamour of a bright-pink dyed fox, shorter, horizontally worked. Right, a long-haired fur scaled down to the leanest cut: a full-length, let-out opossum, elongating, still luxurious. Above, Fendi; right, Halston for Ben Kahn.

Yael

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An argyle design in brown Persian Lamb with matching scarf.

THE ACCESSORY DIFFERENCE

In fur—as in any other fashion conversation—you can talk about accessories on two levels. The first, the more traditional. And this year . . . wonderful fur scarves—flings of fur or sleek mufflers. There are ruffled fur jabots and wide, luxurious fur neckrings, both of which separate from the coats and jackets they come with to lead accessory lives. The place where you always find these—the place it all started!—at Fendi. Their news this year, most dramatic version of a "detachable accessory": a glorious, rippling bias-cut "cascade" of fur.

Beyond the classic accessory definition: new—special—fur blouses, sweaters, highly ornamental jackets. Each, a unique piece that you can play through your wardrobe.

What makes it possible: not only new fur techniques but the new weight of fur—so light, supple it can be "designed" as a top. The same lightweight quality is true of all fur now: however "big" a coat looks, nothing is bulky, heavy. Instead: fur as light, as soft as cashmere . . . only that much warmer, that much more luxurious!

You can find the perfect accessory in a blouse, a sweater, a jacket. Now, you can find it in fur!

Opposite: The fur jacket as "accessory"—a soft blouson in hand-knitted periwinkle-dyed fox. Stephen Burrows for Robert Sidney Furs, of dyed Canadian fox. About $1600. Henri Bendel; The Carol and Irwin Ware Collection at I. Magnin, Chicago; Loveman's, Chattanooga TN; D.H. Holmes, New Orleans; Foley's; Jonas Bros., Denver. Accessories, next to last pages. Hair, Edward Tricomi of the Pipino-Buccheri salon; makeup, George Newell.

Jo Francki

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Coats on left page, Chloe designed by Karl Lagerfel

Fur Collection

oats on right page, designed by Hanae Mori.

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What becomes a Legend most?

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DEFINING YOUR TERMS

For most women, a fur is the largest single clothing investment. Before you buy, it helps to know the jargon. Here, some basic words

BLEACHING—Chemically whitening or lightening the natural color of fur. White furs may be bleached to enhance their whiteness and eliminate yellow spots. Darker furs may be bleached to lighten them before dyeing them a lighter color (much the way human hair is dyed). Any fur may be bleached.

DRESSING—see Tanning

DRUMMING—Cleaning fur by placing it in a drum containing chemically treated sawdust. As the drum revolves, the sawdust removes dirt and excess oil from the coat.

DYEING—Changing the natural color of a fur by chemical processing. This may be to another fur color or to any "real" color—pink, red, blue, green. Any fur—flat, curly, or long-haired—may be dyed. In general, a dyed fur won't wear as well as a natural fur because dyes (like bleaches) tend to weaken the leather.

FEATHERING—Term originally used to connote dyeing done with a feather. Now used interchangeably with Leathering. See Leathering.

FEMALE SKIN—Fur of the female animal, usually smaller and lighter in weight than that of the male. Which is the better choice depends on the animal and the design of the coat.

GLAZING—A process that brings out the natural luster and sheen of a fur after it has been cleaned. Different furs are glazed differently, but the process usually involves steaming and ironing.

GUARD HAIR—The outer hair of the fur which provides protection from the weather. This hair is usually long and lustrous, but in some animals such as Alaskan seals, it can be thick and coarse. Flat furs do not have guard hair.

HAIR-UP—Reversing the skin so that the rump end of the fur is at the top of the coat where the neck end would normally be. The hair, instead of falling normally, falls away from the body. This does not affect the warmth or the life of the coat. It is done purely to enhance the appearance.

HIDE-OUT—A technique permitting furs to be worn with the leather side out. The leather is usually suèded, dyed, or enhanced in some way, and not lined, of course. This may be done with alternating strips of fur—one fur out, the next, leather out.

KNITTING—Flat furs such as lamb, squirrel, rabbit, mole are cut into very narrow strips which are sewn together. This fur "yarn" is then actually knitted or crocheted with a needle, creating unusual color and texture effects. The fur may be combined with real yarn.

LEATHERING—Separating furs with insertions of leather, suède, or ribbon that are not visible. This can be done vertically, horizontally or on the diagonal. Used to create unusual visual effects. It also makes the coat lighter in weight, and in the case of the long-hair furs—less bulky. Also known as feathering. (See Feathering.)

LETTING-OUT—Slicing a single pelt into narrow strips and then sewing them together again in a single, longer, narrow strip. This changes the shape of the pelt but not the square area. Letting-out makes for less bulk in a coat and permits greater variety in drape, design, and style. It does not affect the warmth or wearability. Not all furs can or should be let-out. The type of fur and pelt size may call for different techniques.

OXIDATION—The natural process by which fur (and all organic material) ages due to exposure to light and air. Usually manifests itself by a darkening or reddening in the color. Modern tanning slows this process, making the change in color more natural.

PIECED FURS—Fur garments made from small pieces of fur such as paws, gills (an area near the head), tails, and other pieces cut away from a pelt when it is let-out or cut to fit a pattern. The pieces are then recut and sewed together into "plates" or lengths of fur from which the coat is cut. The leather side should be carefully reinforced to keep the seams from splitting.

PLATES—Lengths of fur made from pieced furs. See "Pieced furs."

PLUCKING—Removing the guard hairs by plucking or tweezing to improve the overall texture of the fur. This may be done only to the guard hairs along the back, or all the guard hair may be removed so that the underfur may be sheared.

PROCESSING—Any method—such as bleaching, dyeing, shearing—that changes the color or texture of the fur.

QUILTING—Fur quilted in patterns (like cloth). The backing may be lamb's wool or Dacron. Usually done on very flat furs such as sheared nutria, beaver, mole.

RIBBING—Process is the same as leathering (see Leathering), but usually done on a flat fur like beaver to create a ribbed effect that looks like corduroy.

SHEARING—Cutting underfur to an even, plush, velvety texture after the guard hairs have been removed. It may also be done in patterns, or "grooved" at two levels to look like ribbing. Shearing makes the coat feel lighter on the shoulders but does not affect warmth. Usually done on such furs as nutria, beaver, Alaskan seal, opossum, raccoon.

SKIN-ON-SKIN—Sewing pelts together without changing their shape or size other than cutting them to fit a pattern.

STENCILING—A pattern or design printed on fur.

TANNING—or dressing—processing the raw, brittle pelts to make them soft, beautiful, wearable. Each fur is tanned differently. But the basic steps include scraping and fleshing the leather side of the skin to remove fats and excess material; then soaking and washing the skins in special solutions softened with oils; cleaning and combing.

UNDERFUR—The shorter underhair of furs with guard hair. Usually denser, more compact, and lighter in color than guard hair. The farther north, the colder the climate the animal lives in, the more compact and dense (and, of course, warmer to wear), the underfur will be.

WHAT'S IN A WORD? GREAT NEW LOOKS

Far left: Now a beaver jacket can be sheared to a velvety finish, ribbed like corduroy, dyed in a striking windowpane pattern of purple, fuchsia, and black. . . . *Near left:* The difference in Swakara lamb—"tiger" design in combination of bronze and black skins. The jacket, *left*, by Pat Iuto for The Tepper Collection. The coat, *right*, by Oscar de la Renta for Wagner Fur.

Jade Albert

Jewelry: Bulgari
UNCOMPROMISING
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Sheer artistry.
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FUR APPEAL!

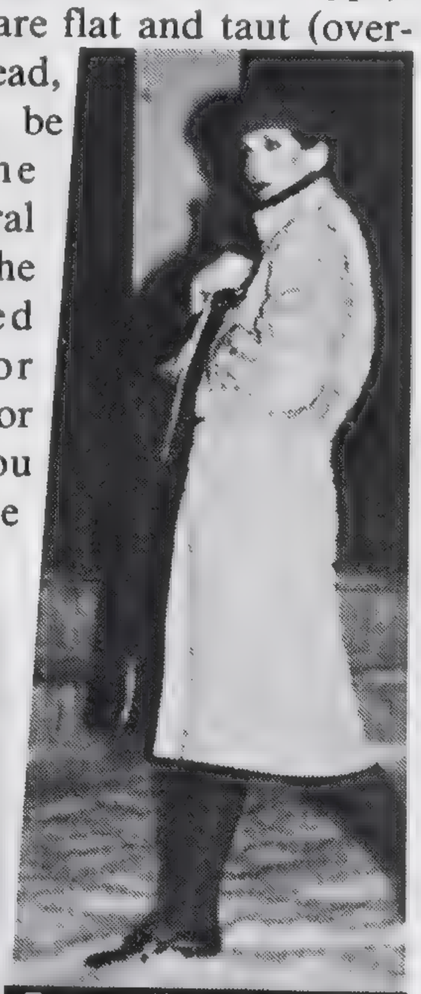
BUYER'S GUIDE

(Continued from page 107)

developed and refined—the newest being the treatment of fur as fabric: transforming its texture with shearing and quilting; with feathering; with ribbing (for the look of corduroy)—the old rules as to what a fur should look like and feel like come up short.

Some guidelines . . .

● When you are examining a fur for texture, stroke it gently in the direction of the grain. Although some furs are coarser than others (nutria and coyote among them), a certain silkiness is desired. If the fur has guard hairs, they should be glossy and uniform; the underfur, dense and compact. ● If the fur is sheared, examine for evenness of texture, a rich dense plush with no indications where the skins are joined. ● If the fur is patterned or curly, both should be uniform, the curl as soft as possible, not loose or frizzy. ● If the fur is let-out (regardless of fur type), avoid skins that are flat and taut (overstretched!). Instead, the skins should be full, giving the hemline a natural scallop. ● If the coat is worked skin-on-skin, or made of partial or pieced skins, you shouldn't be able to tell where the skins are joined. And with pieced skins, be sure the seams have been reinforced. ● In all cases, examine the leather. It should be soft, pliable (almost like chamois) with no hard or dry spots. And if the fur is tagged "natural," be sure the leather is the color it ought to be (see *below*). ● If you live in an area where, in winter, a fur becomes a working necessity rather than a "luxury"—and where you'll be wearing it almost every day (meaning durability becomes a buying factor), the warmest as well as most durable choices are mink, nutria, unsheared beaver, raccoon, Alaskan fur seal, and various Persian lambs. Long-haired furs (like fox) with their compact underfur can be especially warm as well, although their weight and bulk makes them a less than practical choice. Rabbit and opossum are also warm, but might not wear as well as those, *above*. Too, a fur that has been sheared to a soft plush can be particularly lightweight—but does require extra care to look its best.



Reversible fur-lined raincoats. Above, the slimmest line in cotton poplin—over-the-knee, reversing to Blackglama mink. Left, more volume if you can handle it: the 7/8 coat in khaki poplin and khaki-dyed fox. Above, Grosvenor; left, Geoffrey Beene for HBA.

Jade Albert

Jo Francki

Un-overwhelming—the narrowness you get only in a flatter fur: the 7/8 coat in blond chinchilla, brick-patterned. By Maximilian.

The best natural furs have a bluish cast—and any natural fur that has a reddish tinge (unless it's meant to be red, like natural red fox) isn't a top-quality fur

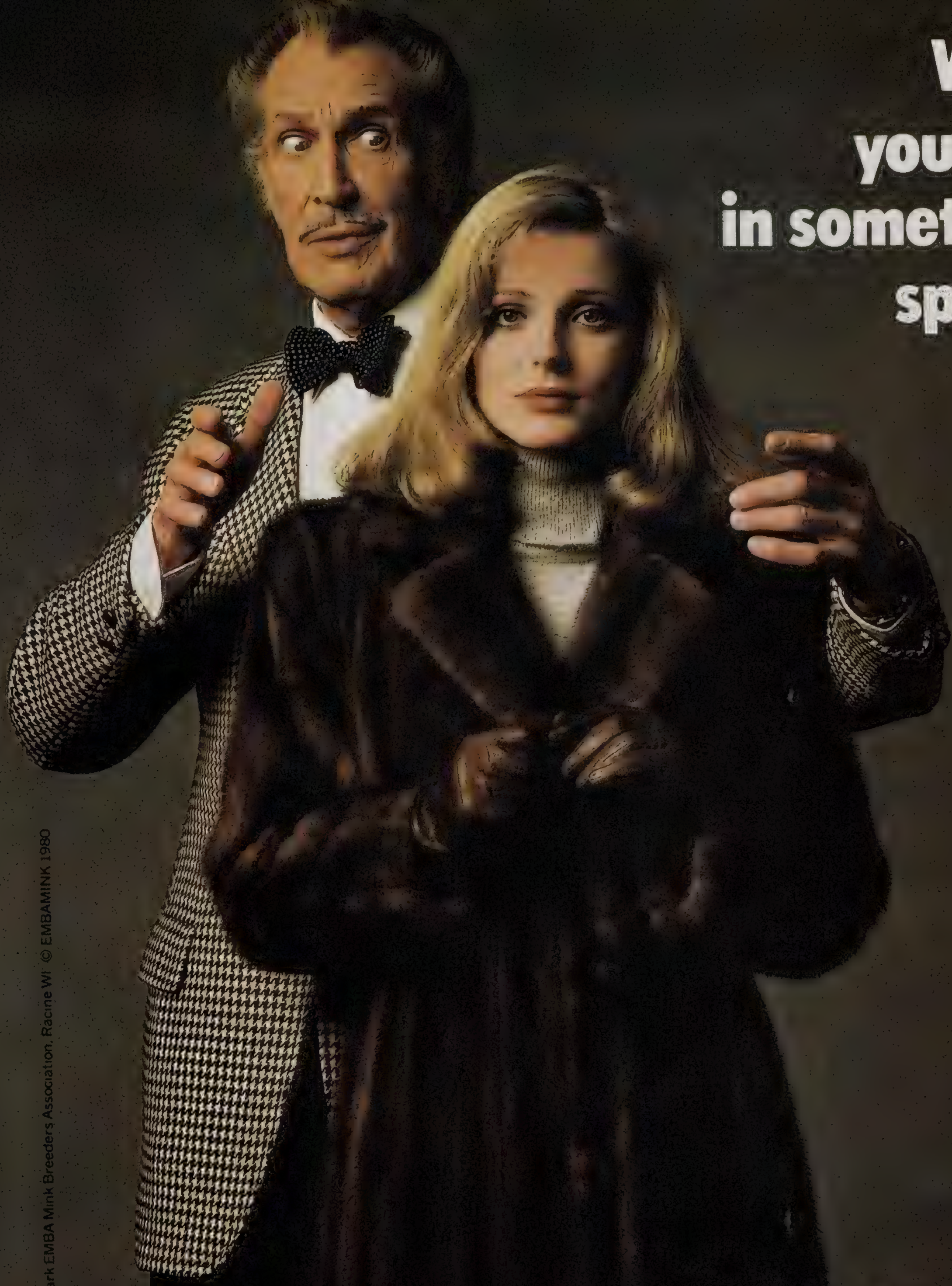
Most furs by nature survive cold, wet weather with ease, but if you'll be wearing your coat a lot in the rain or snow, you'll want to avoid the more fragile furs (mole, broadtail, calf, antelope). Good choices: mink, sable, lamb (Persian, Bukhara, Swakara, karakul), beaver, nutria, seal and sheared beaver.

About color: The same type of fur comes in many different colors (more than seventeen natural shades of mink alone). But again, one of the most important changes in the last few seasons has been in the inventive use of color in fur. Of course dyeing and bleaching fur pelts have always been "done" (i.e., pure white and jet black furs, although neither color exists in nature), but up until recently these processes have been confined to "natural" fur shades. Today, though, there's a move to a new, astounding range of colors: violet-dyed fox, navy and Burgundy sheared beaver, loden-green and mauve-shaded mink. . . . If you are looking for an all-around fur though—one to wear everyday, everywhere—or if you are in the market for your first fur, these "exotically" dyed furs are, as a rule, not your best choice. These become options for the woman who is buying her third, fourth—or fortieth fur.

When you are examining any coat for color—whether natural or dyed, the color should be uniform. And although all pelts have a shade or two of variation in them, they should be joined so there is no obvious color difference, unless intended as part of a design. Nearly any fur can be dyed, either to change or enhance its natural color. Pale or whitish furs may be bleached to highlight their whiteness or to remove yellow patches, and darker furs are often bleached before being dyed lighter colors. The way to tell if the fur is natural—that is, neither bleached nor dyed—the leather and fur will be different colors; if dyed, they'll be the same. Furs that are bleached will have an unnaturally white leather.

As to how the dyes effect the skins, the consensus is that the chemicals do weaken the furs, shortening durability, although not to any significant extent. The two big exceptions: Alaskan fur seal and Persian lamb, both dyed furs that can last for twenty years—or more. As to fading, the "unexpected" dyed colors may fade in the sun (all furs are prone to oxidation), but the changes should be subtle; by the time they would be noticeable, the fur probably would be ready to be replaced anyway.

Wrap yourself in something special



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Poetry

Tsvetaeva—a bold, passionate spirit, a great Russian poet

In the spring of 1911 at the poet Max Voloshin's house in the Crimea I meet my future husband, Sergei Efron. We are seventeen and eighteen years old. I resolve never, no matter what, to separate from him, and I marry him."

From an autobiography.

Brodsky, Nabokov, Mandelstam, Mayakovsky are among her admirers. Pasternak exclaimed in a letter: "What astounding poetry you write! How painful it is that you are bigger than I am now! Altogether, you are an outrageously big poet." Yet Marina Tsvetaeva, considered by many to be one of the great Russian poets of her day, has until now been almost unknown in this country—where Russian poets have found, as a rule, an enthusiastic audience. Recently, Ardis Press has corrected this oversight by publishing three new collections of Tsvetaeva's work. One of these, titled *Tsvetaeva: A Pictorial Biography,* creates, through striking photographs and quotations, a portrait of this powerful and tragic woman, who committed suicide in 1941.

Tsvetaeva was fiercely romantic—her heroes were Napoleon, Sarah Bernhardt, St. George—and uncensorably honest. Her loyalty to the Tsar's Russia made her an outcast after 1917, and she lived mainly in exile. Ironically, she alienated her compatriots by publishing verse so open-minded that it seemed to them "revolutionary." After the catastrophic discovery that her husband, Sergei Efron, was a Soviet sympathizer and assassin, Tsvetaeva returned with her son to Russia, and to a life of increasing misery. Her daughter was arrested and sent into the GULag; her sister was sent to Siberia; and Efron, a man who knew too much, was executed by the State. With nothing left but the money to buy two loaves of bread, Tsvetaeva hanged herself. She was forty-eight years old.

Her poetry is rich, sensuous, womanly. Her voice comes across so clearly, and with such strength, that it is startling to hear her. "I don't want to scare people (posthumously)," Tsvetaeva once wrote. It would be more accurate to say that she shocks, and rallies into awareness, a new and distant generation of women who recognize, in her passion, the spirit and expression of their own.

—CATHLEEN MEDWICK

I am an inexhaustible source of heresies, without knowing a single one, I profess them all. Perhaps even create them too.

Moscow 1919

BY MARINA TSVETAEVA

She looked into my eyes
Wanly and threateningly.
Somewhere thunder answered.
"Oh, young lady!
Let me tell your fortune,
Your destiny on earth."

Blue clouds twisted into a funnel.
Somewhere it thunders—they thunder!
The fortune-teller has fixed
Her sleepy eye on my child.

"What can you tell us?"
"Everything without deceit."
"It's too late for me,
And still too early for her . . ."
"Oh, hold your tongue, my beauty!
Why say 'I don't believe you' too soon?"
And a hand spread a fan of cards,
A black hand—decked in silver.

You are bold of speech,
You are simple of disposition,
You live generously,
You don't hoard your beauty.
In a spoon of water you will be—oh!—drowned
By an evil man.

Soon an unexpected path awaits you in the night.
You have too few lines,
Too little luck.
Gild it.—

And a black ace—on black—
Rises up with a clap of thunder.

May 1917

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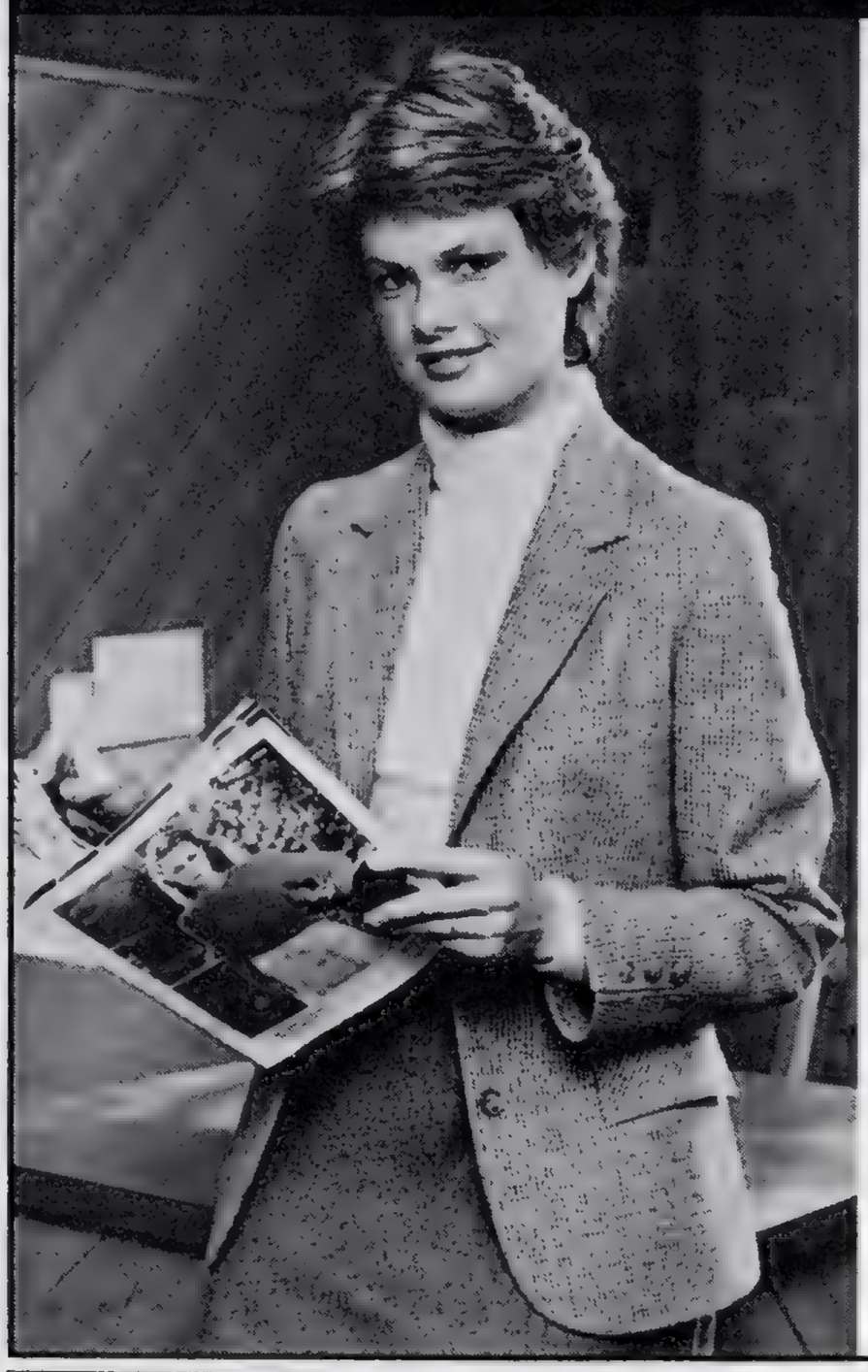

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YOUR LETTERS

(Continued from page 14)

Editor's reply: *We took your question to Wilibald Nagler, M.D., physiatrist-in-chief at The New York Hospital-Cornell Medical Center. According to Dr. Nagler, it is not necessary to take mineral supplements if you take a sauna once or twice a week; for those on a balanced diet, there are enough mineral reserves in the body. However, he recommends that a moisturizer be used after a sauna as the wide-open pores tend to dry the skin.*

Citing an oversight

Having just read *Killing Pain Without Prescription* by Harold Gelb, D.M.D., and Paula M. Siegel, I was surprised to see that Vogue's review (May 1980) neglected to credit Ms. Siegel. Ms. Siegel is a talented writer whose style is apparent throughout the book.

Alice C. Soder
Miami FL

We stand corrected

A prolapsed uterus is *not* a tipped uterus as was mentioned in February 1980 "Fitness Now." Check with your medical people. I think you will be scaring women who have been told they have a tipped uterus. A tipped uterus is *normal*—a prolapsed uterus is not.

Susan Sumerton, R.N.
Gainesville FL

Poet's true worth

I have just read, with sorrow and anger, the ungenerous words in the May Vogue about Robert Hayden in your piece about the White House reception for American poets.

John Simon's sentence, "A bulging, dishevelled, thickly bespectacled man, he had to hold his text an inch from his nose, and couched his uncommunicative verses in an impenetrable delivery," to anyone familiar with the man Robert Hayden, his life, his physical courage, or the poem "The Night-Blooming Cereus" (even as read under the unfavorable conditions you describe) will always seem a very inaccurate piece of criticism. Chiefly its inaccuracy is the inaccuracy of values: nothing in the sentence suggests awareness of what the event we know as Robert Hayden was worth.

William Meredith
Consultant in Poetry
The Library of Congress, Washington DC

I was sorrowed upon reading John Simon's comments on Robert Hayden, deceased.

Mr. Hayden died on February 25, 1980, in Ann Arbor, Michigan. He was a victim of a debilitating disease diagnosed in 1978, but he never burdened others with his problems. For years, he was the victim of failing eyesight, a condition caused by an accident at birth. In more recent months, he had been progressing toward total blindness.

A more gentle, loving, humble, assured man this country will not see for many, many years. . . .

Perhaps we could all gain great knowledge by reading any of his works and then lament an opportunity lost of never knowing Robert Hayden. Arrogance is always in abundance; greatness is not.

Shirley J. Grammer
Falls Church VA

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Summer heat: it can stop your auto cold on the road

Fast-cool tips for engine hot spot

BY LILLIAN BORGESON

Summer is the time when cars that otherwise seem fit and feisty can be stopped dead in their tracks by the effects of engine overheating. The overheating may be caused by some small but crucial ailment that can have costly consequences without quick treatment from a mechanic: a leak in the cooling system, a clogged radiator, a bad thermostat, or a broken fan belt. In other cases, it's a more-or-less "normal" reaction to engine overload—as when you're moving slowly in dense stop-and-go traffic on a very hot day. Either way, the situation calls for alert handling.

The instrument that tells you what's happening (and suggests what you ought to do about it) is, of course, the engine-temperature indicator on your dashboard. In many cars, unfortunately, this is nothing more than a warning "idiot light" that flashes HOT or TEMP when things are getting hot under the hood. Sometimes, the light flickers off and on when engine heat is merely approaching the danger zone. Just as often, though, it comes on only when the heat has already reached the critical point, so you have no advance warning at all. When the signal comes on and stays on, *don't* drive the car farther; pull off, stop, and turn off the engine.

If, on the other hand, the indicator is a needle-and-dial gauge, you may have some options. Since you know where the needle sits when the car is running normally, a quick look at the gauge (which you ought to take frequently in hot weather) will tell you when something's going wrong. If the needle moves *suddenly* into the HOT danger zone, the odds are that something unseemly has happened under the hood. Pull off and stop as soon as possible. But if the needle is moving up *gradually* and is still this side of the danger zone, you have time to try these mitigating measures:

- If the air conditioner is on, turn it off. If you're in stop-and-go traffic, shift to neutral every time you stop. Both actions tend to lower engine load and engine heat.
- Every time the traffic makes you stop, press the gas pedal lightly to increase engine-idling speed. This encourages the fan to step up its action in your cooling system, and may bring the heat down significantly.
- As a last resort, roll down the windows and turn on the car heater. You and your passengers will get hotter, but the engine should get cooler.

If these measures bring the needle down (or make a flickering temperature light go off), you can assume, for now anyhow, that your car has a tendency to overheat when it's overworked, and that things will be okay when you move out of the stop-and-go traffic that's provoking the problem. Continue the mitigating measures and proceed cautiously, with an alert eye on the warning system. Even if there's no further trouble, it's smart to have the cooling system checked at the nearest service station.

But if the needle keeps rising in spite of those measures, you have to stop. *Don't* drive the car once the needle has crossed over into the danger zone. Get out of the traffic flow as quickly as possible, pull over, turn off the engine, and wait. Patiently. It will take at least ten minutes and maybe as long as a half-hour before the engine cools off. Meanwhile, look under the car. If you see fluid coming out, you know for sure that a hose leak or some other malfunction is causing the system to lose coolant; and without adequate coolant, the car can't be driven. You'll need roadside repairs or a tow truck.

If there's no visible sign of that kind of problem, you can try to start the car again once the engine has cooled, and with a careful eye on the temperature indicator, head for the nearest service station. Pull in and park but leave the engine running—and be *sure* to warn the attendant that you've been having overheating problems. That way *he'll* be sure to cool the radiator with an exterior spray of water before he touches the radiator cap. Without that preliminary, a touch on the cap could release a scalding jet of the steamy, pressurized liquid in the radiator.

"Engine overload or broken fan belt?"

And speaking of necessary preliminaries, here's another one that could help you avoid the worst kind of overheating problems. Before you take off on a driving vacation this month, ask your hometown mechanic to check out your cooling system, especially the parts of it—fan belt, hoses, etc.—most subject to wear, and to replace anything that shows signs of deterioration. This means time and maybe money, but it does beat walking away from a steaming car on a steamy highway miles away from home. ▽

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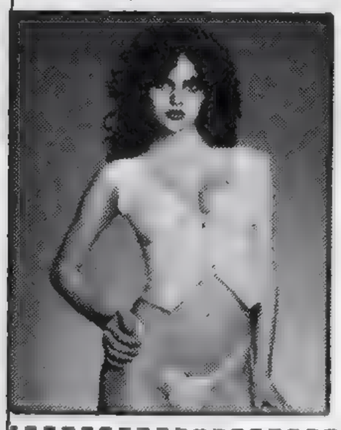

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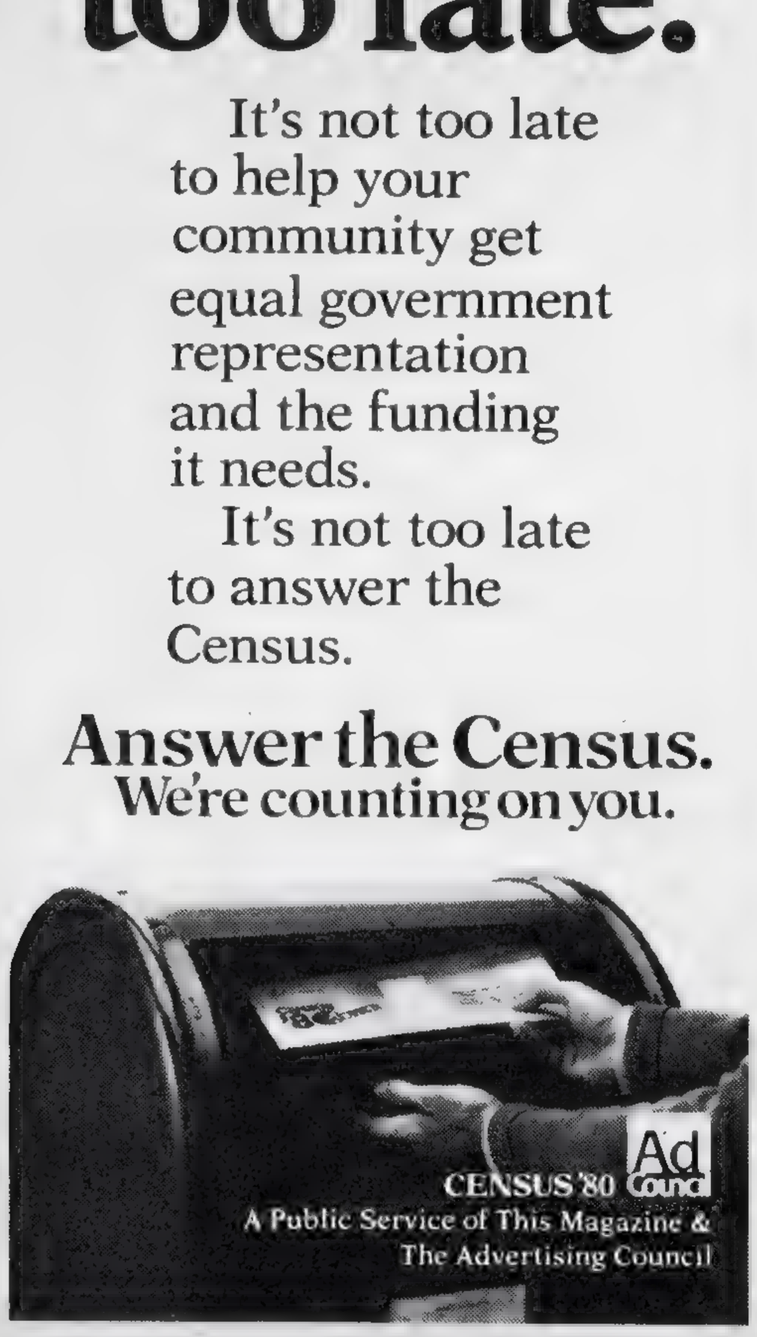

FOOD

The prime of pasta: best-loved food of the 'eighties

An Italian cook's primer, plus her hottest cold dishes for summer

BY ELISA CELLI

EDITOR'S NOTE: *Elisa Celli is a food consultant, writer of cookbooks ("Naturally Italian," with Inez M. Krech, E. P. Dutton, and, coming out this fall, "Elisa Celli's Super Pasta Diet"), and television personality. Italian born, she started making pasta, with her mother's help, "as soon as I could reach the top of the table." Here, Elisa Celli explains why pasta is one of the most nutritious, most easily prepared dishes available to us and gives us recipes for some of her coolest, most summery pasta dishes and desserts.*

Why pasta?
What makes pasta the food of the 'eighties? It's nutritious, economical, quick and easy to prepare, versatile, and low in calories. In many cases, pasta has more nutrients per ounce than any other food you might choose: protein, vitamins, minerals, amino acids, thiamine, iron, fiber. All of which means that pasta can provide enormously high energy levels—one reason that it is a favorite food of many athletes and models. Bonus: the right kind of pasta need not be fattening and can be used in a diet for losing weight. Four ounces of cooked durum-wheat pasta with a light sauce of tomatoes, vegetables, seafood, herbs, or cheese contains only 325 to 450 calories. And it's as good at the most formal of meals as it is at informal beach parties and picnics.

What kind of pasta should you use?
A pasta dish is only as good as the pasta itself. Italians pride themselves on purchasing the finest pasta made with the highest amount of durum wheat. This is the healthiest, lightest pasta you can eat, with firm texture, fine flavor. Many commercial pastas made from ordinary wheat with some semolina added have a starchy taste and higher calorie count. When buying dried pasta, look for the words "durum" or "grano duro" on the package—the imported Italian brands are the highest in durum wheat. Among these, De Cecco is one of the best. Pasta comes in over two hundred shapes, and three colors: green spinach noodles, red tomato noodles, as well as the regular wheat-colored variety. In my opinion, the best American-made pasta is San Giorgio, because it has a high percentage of durum wheat.

A word on homemade pasta: as popular as it is (this year more pasta machines were sold than coffee pots), it requires time and patience to prepare; and, because it is usually made of mostly bleached flour and eggs, it is higher in calories than commercial durum-wheat varieties. (Homemade pasta has 650 calories for a four-ounce serving.)

What's the best way to cook pasta?
To conserve its flavor and texture, pasta should be cooked *al dente* (with the slightest bit of crunch remaining). At least seven quarts of water should be used for one pound of pasta; after the water boils, stir in two tablespoons of salt. Add pasta in small amounts to keep water boiling, stir. Cooking time varies from 3 to 8 minutes depending on the shape, thickness, freshness of pasta.

When it is cooked *al dente*, empty pasta and water in small amounts into colander. There is no need to rinse pasta unless you are not going to serve it immediately. In that case, rinse it in cool water to stop cooking process, add to pan with the sauce, toss them together. When ready to serve pasta, heat it on low flame for a few minutes, mix well with sauce, add freshly grated cheese—Romano, Parmesan, or Pecorino.

For cool pasta dishes, rinse in cool water, toss into sauce and serve at room temperature or slightly chilled, never cold.
Sauce note: Use about one-half cup of sauce per four-ounce serving, with one or two tablespoons of freshly grated cheese.

SEAFOOD AND PASTA SALAD PESCARA

six servings

1 pound "short" pasta: penne, elbows, shells, swirls
3 cups diced, lightly cooked fresh seafood: shrimps, mussels, calamari, lobster, crab, or diced white fish
¾ cup fresh plum tomatoes, diced and seeded
¼ cup fresh Italian parsley
3 tablespoons fresh basil, diced
½ cup fresh dill, snipped very fine
½ cup diced shallots
3 tablespoons small capers
¼ cup diced red pimentos
¼ cup diced ripe olives
½ cup lemon juice
2 tablespoons vegetable oil
¼ cup Dijon mustard
1 tablespoon vinegar
½ cup pitted halved ripe olives
¼ cup fresh grated zucchini

(Continued on page 139)

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PRIME OF PASTA

(Continued from page 136)

Cook pasta *al dente* and drain. Add to large serving bowl and toss with diced fish, ½ cup tomatoes, fresh herbs, shallots, capers, pimentos, 1/4 cup olives, and lemon juice. Add oil and toss.

Mix the mustard and vinegar separately until smooth. Toss through the pasta and seafood salad, and decorate with remaining tomatoes, olive halves, and grated zucchini.

Serve room temperature or slightly chilled. Great for picnics, luncheons, buffets, brunch, or as an appetizer.

UNCOOKED FRESH TOMATO SAUCE

eight servings

Here's a recipe that makes best use of this season's garden-ripe tomatoes:

1 pound fresh plum tomatoes
3 tablespoons shallots
½ cup diced fresh basil
1 clove crushed garlic (optional)
2 tablespoons vegetable or olive oil
Salt and pepper to taste
1 pound pasta—linguine or capellini
Optional: diced black olives for decoration

Peel tomatoes and remove hard portion at stem end. Cut into small pieces and squeeze seeds out. Add to blender, or food processor, with shallots, basil, garlic, and oil. Blend at high speed for two seconds—or until mixture is puréed. Add salt and pepper to taste. (Usually, cheese is not added to this sauce.)

Cook and drain pasta and rinse in cool water to stop cooking process. Pour fresh tomato sauce over pasta, then toss. Add diced black olives for decoration.

Also delicious over "short" pastas in a cold pasta salad.

EGGPLANT ROLLS FILLED WITH PASTA

forty-eight eggplant rolls, twenty-four servings as appetizer

2 large eggplants, 1½ pounds each
4 tablespoons salt
1 clove crushed garlic
2 tablespoons olive oil
1 pound fresh plum tomatoes, diced and seeded
Pepper to taste
¼ cup chopped fresh Italian parsley
½ teaspoon Italian seasoning
½ cup vinegar
1 pound small elbow macaroni
¼ cup fresh grated Parmesan cheese

Wash and trim eggplants, and cut off 1/4-inch from each end, then cut remaining eggplant into 1/4-inch-thick slices. Soak in cold water with salt for 10 minutes and rinse twice. Drain on paper towels.

Sauté garlic in oil with tomatoes, pepper, parsley, and seasoning for 10 minutes. Place eggplant slices on a baking pan, sprinkle with vinegar very slightly, and brown under a broiler for 3–5 minutes.

Cook pasta *al dente* and drain, add to tomato sauce (save one cup of sauce for topping) and mix well. *(Continued on page 140)*

(Continued from page 139)

Use two shallow baking dishes, 7 x 13-inch and rub lightly with oil. Put about 2–3 tablespoons of pasta mixture in center of each eggplant round. Do not roll, but fold one end of eggplant slice to center, repeat with other end and fasten with a toothpick. Line all eggplant rolls in baking dish and pour remaining tomato sauce on top and sprinkle with Parmesan cheese. Bake in preheated 350° oven for 10 minutes.

Variation: 1 cup skim-milk ricotta cheese plus 1/4 cup diced black olives can be blended with tomato sauce.

Can be served hot, room temperature, or slightly chilled as appetizer, main course, or an accompaniment to meat or fish.

MACARONI PIE

eight servings

1 pound small-shaped pasta: penne, ziti, or swirls (mix green and white)
2 tablespoons vegetable oil
½ cup diced shallots
2 crushed cloves of garlic
½ cup diced fresh mushrooms
2 cups of diced vegetables, or leftover meats, or precooked seafood mixed with ½ cup dry white wine
3 eggs, slightly beaten
1 cup skim-milk ricotta
¼ cup fresh diced Italian parsley
3 tablespoons diced fresh dill, chives, or mint
Dash of cayenne pepper
½ cup diced skim mozzarella cheese
3 tablespoons fresh grated Parmesan cheese

Precook pasta for about 5 minutes. Drain.

In large pan, sauté oil, shallots, garlic, mushrooms, diced vegetables or meats or seafood mixed with 1/2 cup dry white wine, and cook 5 minutes. Add to undercooked pasta and toss with remaining ingredients, except mozzarella and Parmesan. Place in oiled, shallow round baking dish that will hold about 8 cups. Sprinkle with remaining cheeses and bake for 5–10 minutes at 350°. Cool and slice.

Delicious hot or cold.

VEGETABLE AND SEAFOOD TIMBALLO (A Lasagna Pie)

eight servings

1 pound thin lasagna noodles, such as De Cecco, or San Giorgio
2 tablespoons vegetable oil
¼ cup diced shallots
¼ cup crushed garlic clove
4 cups fresh diced vegetables: choice of zucchini, broccoli, asparagus, spinach, mushrooms, or eggplant
½ cup diced fresh Italian parsley
3 tablespoons fresh diced basil
½ teaspoon Italian seasoning
2 cups fresh diced plum tomatoes or imported canned tomatoes
3 cups mixed fresh diced seafood: clams, mussels, shrimps, lobster, crab, white fish, or calamari

Cook noodles very lightly.

Sauté oil, shallots, garlic, vegetables with half of the parsley, basil, and seasoning; cook tomatoes with seafood mixture for 5 minutes with other half of fresh herbs and seasoning. Using a deep, round 2-quart baking dish, spoon thin layer of vegetable sauce in bottom, then layer pasta, seafood sauce, pasta, and vegetable sauce, and bake 8–10 minutes in 350° oven. Let dish set, cool before slicing.

Variation: Make only the vegetable sauce, and add ricotta or mozzarella cheese between layers and on top.

NO-BAKE RICOTTA CHEESE TORTA WITH FRESH FRUITS

twelve servings

2 tablespoons lemon juice
1 envelope unflavored gelatin
½ cup liquid skim milk, heated
1 teaspoon grated orange or lemon rind
2 eggs, separated
2½ cups skim-milk ricotta cheese
¼ cup sweet Marsala wine, or Amaretto, or Grand Marnier liqueur (cooked down 2 minutes to burn off calories)
2 cups fresh finely diced fruits: strawberries, raspberries, blueberries, apricots, oranges, or pineapple

Pour lemon juice into blender or processor container and sprinkle gelatin mixture on top. Add hot skim milk, citrus rind, egg yolks, ricotta, and 2 tablespoons of the liqueur. Beat at high speed for 2 seconds. Add 6 ice cubes and run at high speed until mixture is well blended; beat egg whites until stiff and fold into gelatin mixture, slowly. Pour mixture into a 6-cup oblong pan or large round pan and chill until firm.

Purée fruits or use in diced-size pieces, with remaining wine or liqueur, as a topping for the cold cheese torta.

Variation: Purée fruit with liqueur mixture and add to torta before chilling.

RICOTTA CAKE ALLA SICILIANA

six servings

3 medium-sized eggs
2–3 tablespoons brown sugar (to taste)
¼ cup fresh diced fruit: strawberries, raspberries, apricots, oranges, or pineapple
3 tablespoons Amaretto, brandy, or Grand Marnier
1 pound fresh whole milk ricotta or 1 small container Polly-O Skim Milk Ricotta
½ teaspoon baking soda
3 tablespoons all-purpose flour
¼ cup grated lemon rind or orange rind
Butter and flour for pan

Beat eggs, sugar in a large bowl. Purée fruit, drain juice. Cook down for several minutes with liqueur. Add fruit and liqueur mixture to ricotta and blend thoroughly. Slowly add baking soda, flour, egg and sugar mixture, and blend. Sprinkle lemon or orange rind on top and blend entire mixture thoroughly.

Butter and flour a 6-cup springform pan. With a large spoon, transfer batter to prepared pan, spread evenly. Bake in preheated 350° oven for 30 minutes. Let cake cool before removing rim of springform and slide cake, still on bottom of pan, onto serving plate. Ricotta cake has a delicate texture so it is best to serve it from pan. Can also be chilled and taken in its pan to picnics. ▽

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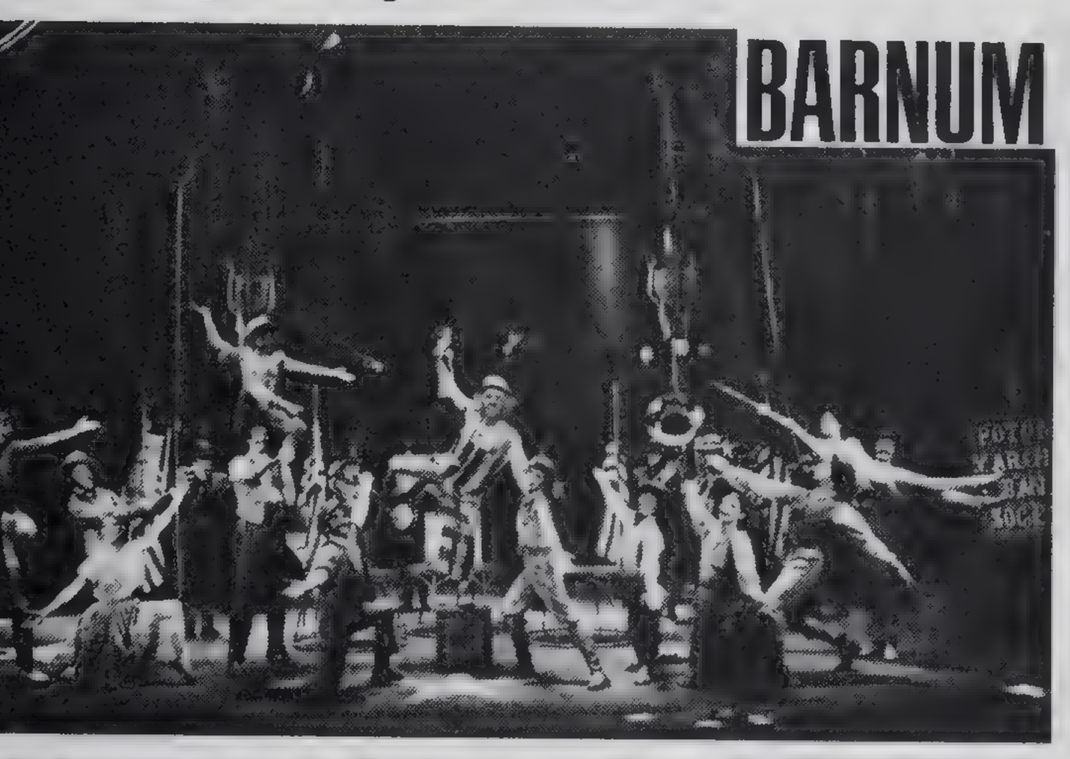
LUCA MISSONI

Talking about... Dance

Saving the day on Broadway—Tommy Tune's choreography, a return to real song-and-dance

By Holly Brubach



The dancing Broadway does best is, to my way of thinking, eager-to-please entertainment. Even when musical comedies and revues put on airs, as they did shamelessly in the 1920s and '30s, the effect can be ingratiating: the Broadway stage employed toe dancing the way people out to seem well-traveled will occasionally lapse for a few words into some foreign language. On Broadway, an audience is occasion for the show. By comparison, the audience for *Swan Lake*, for example, is a privileged party of onlookers; and it seems as if the ballet would transpire onstage even if the theater were empty.

Save for one show, a survey of the current season on Broadway would indicate that dance as entertainment is an extinct species. Of this year's four Tony nominees in choreography, presumably the best dancing Broadway has to offer, only Tommy Tune (the winner) seems to have any respect for real song-and-dance. His choreography (with Thommie Walsh) for *A Day in Hollywood/A Night in the Ukraine* is, for all its modesty, imaginative and irresistible in its appeal.

Evita (choreography by Larry Fuller) is this season's example of that relatively recent Broadway genre in which the dancing is hemmed in by a serious book, in this case about real people and historic events. The choreography defers to the plot—in a funeral procession, a chorus number for big-city bustle, a tango duet around Eva and Juan. Andrew Lloyd Webber's electrically amplified score builds to a frenzy, which nicely serves the climate of political hysteria; but this sort of rock-dance, on stage as well as in discos and at parties, never seems to amount to anything more than a release—and that, only for the dancers. Fuller's best effect is his skillful maneuvering of two factions, the Argentine military and the British aristocracy—one marching, the other tiptoeing in tableau.

Perpetual motion is the essence of *Barnum's* staging (by Joe Layton) and its acrobats, trapeze artists, and tightrope walkers are as determinedly entertaining as any chorus line. There is only one real "dance," a solo for Tom Thumb, and its circus context transforms ballet steps like double *tours en l'air* into stunts. Otherwise, there's a trio of jugglers, some playful brick-building, a three-ring finale. This business of making what would have been considered blocking in Broadway's better days pass for choreography doesn't seem to bother *Barnum's* audience, but neither is it proof that real dancing is superfluous to a good show.

Ann Miller is already down in history as one of the chief exponents of Broadway and Hollywood tap dancing at its prime; her presence alone gives Ernest Flatt's dances in *Sugar Babies* a ring of authenticity. But besides Miller, there are only chorus girls hootchy-kootching their way through unremarkable routines—this is a show in the burlesque idiom, and the dancing doggedly retraces its steps.

So when six fresh-faced movie ushers and usherettes at the Grauman's Chinese Theater burst into an earnest tap-dancing tribute to the movies in *A Day in Hollywood*, it's our only chance this year to see dancing in its rightful place on Broadway. (The second half is a sneak preview of the coming attraction—*A Night in the Ukraine,* "the funniest movie the Marx Brothers never wrote.") A good many of this show's brightest ideas are dance ideas: Tune assigns a flapper a marathon Charleston while her homebody beau sings "Sleepy Time Gal." All six ushers tap dance *a cappella* while chanting the Hollywood Production Code in unison. In the show's most winsome number, a parade of "Famous Feet" dances across a mirrored platform above the stage—a cross-cut to the sidewalk in front of Grauman's, where the movies' hall of fame is immortalized in cement footprints. We see Sonja Henie on skates, Judy Garland in her ruby slippers, Fred Astaire in his tails—from the knees down.

...AND FRED ASTAIRE FROM THE KNEES DOWN

That none of these four shows—not even *A Day in Hollywood*—is the big dance blockbuster we might expect from Broadway now, when the dance audience is purportedly wider than ever, is not the fault of their choreographers. Broadway is putting on airs again, and this time it smacks of social climbing. Only Tommy Tune understands that a truly sophisticated show is not one that feigns close relations with higher culture, but one that goes about the business of song-and-dance with real ingenuity.

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Vogue's view on two new books

Living healthily on fast foods . . . the "lift" of going blond . . .

More women are going blond than ever before—350,000 brand-new blonds last year alone. Why? Do blonds, such as the one at right, really have more fun, or are we brainwashed by books like . . . *Blonde, Beautiful Blonde* by Lois Wyse (M. Evans), seven years a blond and not about to go back to her darker roots. Lois Wyse passes on the observation that school children draw their first stick figures with yellow hair, that princesses in fairy tales are invariably blond. "Blond" says another highlighted woman, "is not a color, but a state of mind." The subtitle to Lois Wyse's book is "How To Look, Live, Work, and Think Blonde" giving some indication of the amount of information she delivers. "Blonde," says Ms. Wyse, "has given me a kind of confidence that typing sixty words a minute never did!"

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Discover the one-way quilted stay-dry cover. It surrounds the whole pad. It's designed to let wetness into the New Freedom "Moisture Trap" pad, but not let it back out.

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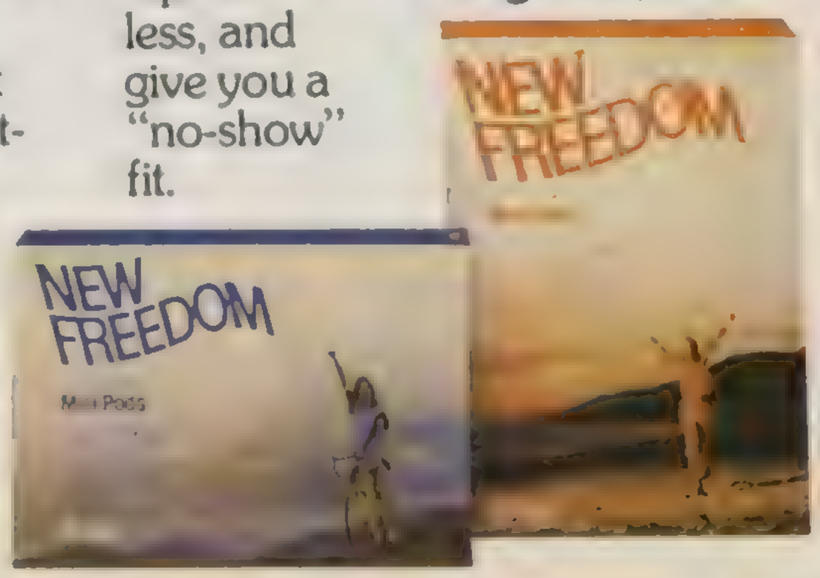

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Jacket: Bege 'dor

Horoscope

By Maria Elise Crummere **August**

Aries: New role, new power. **Taurus:** Emotions peak. **Gemini:** Happy-go-lucky you. **Cancer:** You're public property. **Leo:** The perfect partner appears. **Virgo:** Friends rally round. **Libra:** Motivation from Mars. **Scorpio:** Creative powers shine. **Sagittarius:** Your tact is on target. **Capricorn:** The winner . . . your career! **Aquarius:** Write your own ticket. **Pisces:** Love is all around you

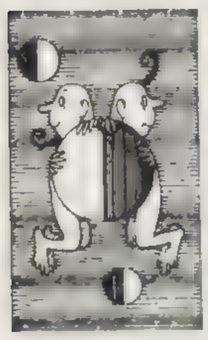
MONICA INCISA

Aries
MARCH 20–APRIL 19

Arians are used to leading the pack; but, this month, you have a challenging new role to play—that of mediator. At new moon on the 10th, gather your partners and present your proposal to them; you are the one person who can spark them into action. Once you've won their support, launch your project on the 13th. A surprise on the 15th keeps the momentum going until the 23rd, the day to consolidate your gains.

Taurus
APRIL 20–MAY 20

Enjoy your tranquility while you have it the first six days of the month because when your ruler, Venus, enters water Cancer on the 7th, your emotional temperature will soar. New moon on the 10th will only add to the intensity. Around the 15th, you are startled to learn that you may have to relocate—or come up with a whole new plan of action. A critic provokes you on the 18th and prolongs the uneasy atmosphere until the 26th. But on the 28th, the cloud lifts and your security is renewed.

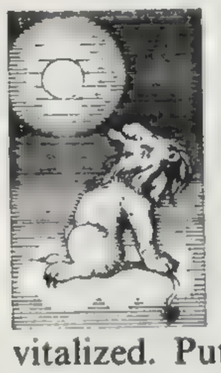


Gemini
MAY 21–JUNE 20

The complacency you feel the first eight days of the month is short-lived. When your ruler, Mercury, enters Fire Leo on the 9th, your natural curiosity and enthusiasm are aroused once again. At new moon on the 10th, your social life blossoms: the partner you meet on the weekend of the 16th makes you feel daring, happy-go-lucky. But the 20th jolts you back to reality. You must make a brave decision before the 23rd; then stick by it to full moon on the 26th.

Cancer
JUNE 21–JULY 22

Family matters may consume you the first eight days of the month, but when Mercury enters Leo on the 9th, your attention shifts to your public "family" (public concerns). The new moon on the 10th coincides with Mercury's move into your second house of income—the ideal time to launch a new venture. But first, put behind you people you have outgrown and ideas that no longer work for you—a difficult task for tenacious Cancers. Venus helps by sending you a new love, a new set of friends.



Leo
JULY 23–AUGUST 22

When your dazzling sun power comes into contact with the moon and Mercury on the 10th, your natural gifts of concentration and communication are revitalized. Put them to work for you so that you can break with the past and shape the future on your own terms. On the 11th, seek the people you need; put your ideas into action on the 12th. The perfect partner appears on the 15th. Use the 19th to complete your plans. On the 22nd, it all comes together.

Virgo
AUGUST 23–SEPTEMBER 22

Changes flow thick and fast this month—and with four planets lined up and eager to do your bidding, you will be the big winner. Starting on the 9th, Mercury in Leo will grant you the authority you need. Venus will encourage friends to offer you support on the 15th. And, all this time, kindly Jupiter will continue to send its blessings your way. If you coordinate your efforts by the 24th, Mars will reward you with stunning success. The last three days you are concerned about someone close to you.

Libra
SEPTEMBER 23–OCTOBER 22

Librans love their peace and quiet, but this month, Mars, planet of action and excitement, has other plans for you: a demanding schedule of meetings and business duties. You will handle all superbly but set aside some quiet time for yourself on the 12th, 13th, and 15th. The 22nd and 23rd you may buy a house or change some important aspect of your life. On the 29th, this period of intense activity ends. *(Continued on page 149)*

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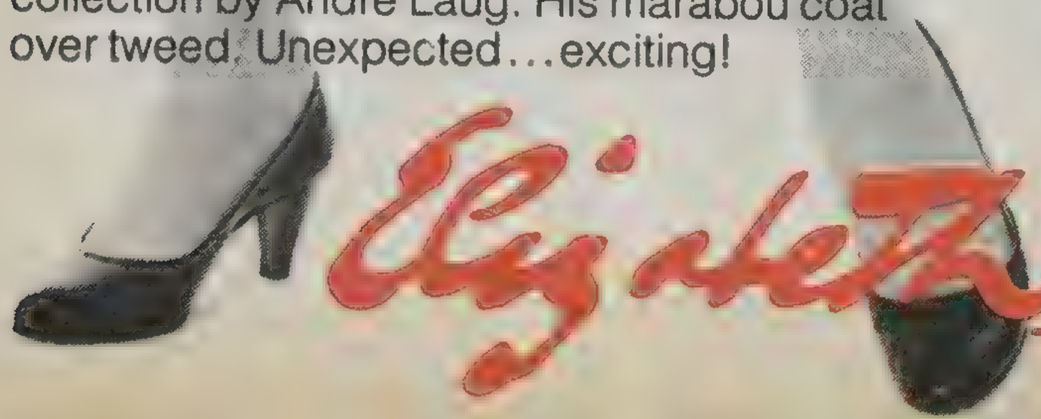

Elizabeth Arden

THE SALON

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HOROSCOPE

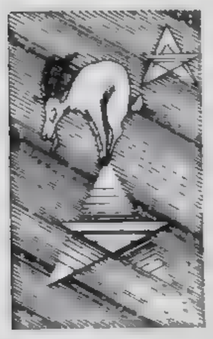
(Continued from page 147)

Scorpio
OCTOBER 23–NOVEMBER 21

When your ruler, Mars, connects with Neptune during the first thirteen days of the month, Uranus' power is eased and your serious mood gives way to a lighter, more romantic frame of mind. Your creative powers will soar to their peak—you may be surprised at the results. On the 15th, it's back to reality: serious matters occupy you until the 23rd. A loyal friend will pull you through an uncertain time on the 26th.

Sagittarius
NOVEMBER 22–DECEMBER 21

Freewheeling, optimistic Sagittarians may first chafe at the fact that your ruler, Jupiter, moves into the working sign of Virgo on the 10th. This will cause the tactful, businesslike side of your nature to prevail. But, from the 14th to the 20th, this new you will come in handy to resolve a sticky problem. On the 25th and the 30th, you make advantageous contacts.



Capricorn
DECEMBER 22–JANUARY 20

As your ruler, Saturn, prepares to leave Virgo this month, the perfectionist side of your nature will be more pronounced and your genius for organization will emerge. Put your mental power to good use while generous Jupiter is still on hand to help you realize your goals. If you take advantage of Saturn and Jupiter's benefits, you will make enormous career strides.

Aquarius
JANUARY 21–FEBRUARY 19

Your ruler, Uranus, will keep a low profile from the 15th to the 24th, so it's up to you to energize your imagination and to create opportunities for yourself. Contact those who can use your talents and make you solid offers. On the 18th, you will either receive an important message or introduce an extraordinary idea. Resolve a personal problem on the 23rd and 24th, then use the last three days of the month to rest.

Pisces
FEBRUARY 20–MARCH 19

Your patience is put to the test the first week of the month because you and your group have not come up with the key idea that you need to move ahead. But new moon on the 10th reenergizes your efforts; and, on the 13th and 14th, you finally get the results you want. A dramatic situation on the 20th reveals that you are loved more than you realized. Jupiter brings powerful new friends into your life between the 23rd and the 28th; accept their generosity straightforwardly and your status will soar.

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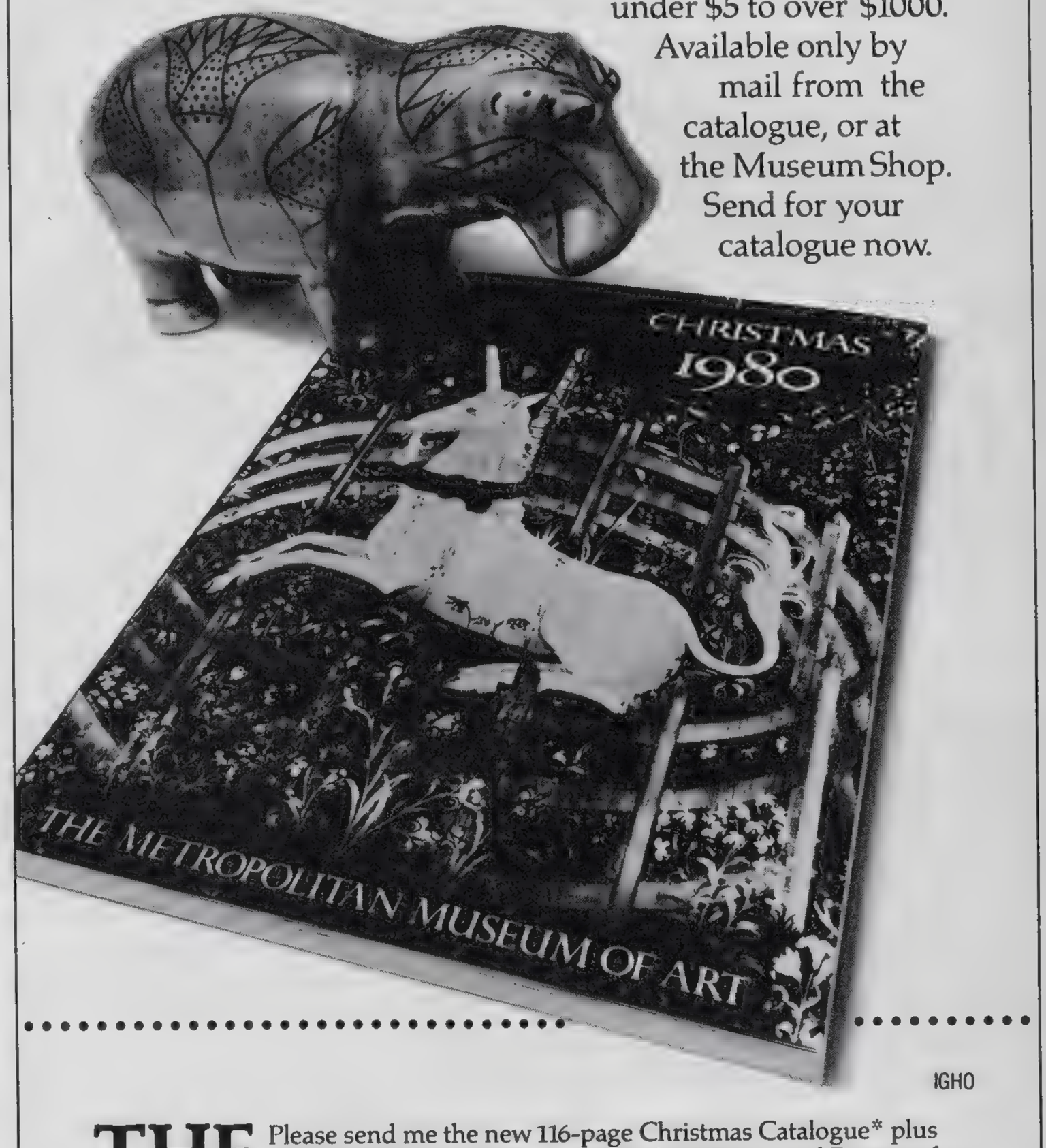

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WILL McINTYRE

By Richard Alleman

SAIL-SEE NEW YORK

Timed to coincide with the height of autumn color, two week-long cruises of New York's Hudson River Valley have been planned by the National Trust for Historic Preservation. Sailing aboard the 1977-built, seventy-passenger M/V *Independence* (all outside cabins), these cruises will shore-see historied sights such as Washington Irving's famous fairy-tale mansion *Sunnyside* . . . Franklin Roosevelt's ancestral home at Hyde Park . . . financier Jay Gould's bizarre 1838 Gothic Revival castle. Also along the way: receptions hosted by Hudson Valley preservationists. Sail dates: October 11 and October 18. Cost: about $1250—includes cabin, meals, wine, liquor, $200 gift to the National Trust. Contact: Williams World Travel, 75 East 55 Street, New York NY 10022.

The 1900-foot mountain ridges and shimmery blue waters of Guatemala's vast Lake Atitlán, above, form the spectacular setting for a major international hang-gliding competition, October 24–November 2. Center of the high-flying activities: the resort town of Panajachel, 109 kilometers from Guatemala City. Best staying at Panajachel: the modern Hotel del Lago or the Spanish Colonial Hotel Atitlán; both are lakeside, first-class, have pools. Note: Lake Atitlán's year-round lures include magnificent jungle birds and tropical trees, crisp air, lake swimming, sailing.

FALL PLOT

For beautiful days in autumn, the new guide, "Walking Tours of New England," offers lively tips on best-seeing this enchanting part of the United States. $8.95, from Doubleday/Dolphin

Good cruise news: Royal Viking Line has expanded one of its newest and most popular summer cruise programs—its New England/Canada sails—to include eight departures for 1981. These luxurious two-week trips—aboard the 500-passenger *Royal Viking Sky*—leave from New York City for Nova Scotia, Prince Edward Island, Montreal, Quebec, Bar Harbor, Boston, Newport. P.S.: the three-week version of the trip—sailing July 24—also takes in Iceland, Greenland. Since these cruises sell out fast, book NOW. See page 156.

For the happiest year's end ever . . .

consider the holiday extravaganza that Maupintour has planned for 1980. After two nights in Christmas-festive Washington DC, the tour Concordes straight to Paris. There, the legendary Ritz Hotel is home base for four days of Parisian pleasures—including a night at the Opera and dinner at the three-Michelin-starred Tour d'Argent restaurant. Then, it's on to Munich and the classic Vier Jahreszeiten Hotel. Next stop: Salzburg, Austria, where the hotel's the eight-hundred-year-old Goldener Hirsch . . . and where Christmas Day will be spent sleigh-tripping to the romantic village of Saalbach. More romance on the tour's final stop—Vienna. Viennese night to remember: attending The Imperial Ball in The Hofburg palace (its high-Hapsburg entrance, *above*). Cost for the festivities: about $6750 per person for transportation, hotels, most meals, sightseeing, opera/concert tickets. Dates: December 16-January 2. See travel agent or page 156.

★ ★ ★ ★ ★

FIVE-STAR FLASH!

In southwestern Colorado, a resort so splendidly isolated it can be reached only via the vintage narrow-gauge railway from Durango. Twenty-four-guest Tall Timber, just six years old, this year won the coveted Five-Star (highest) rating from Mobil Travel Guides. At Tall Timber: excellent food, pool, stables, suites with fireplaces, miles of trails and trout streams. Write: SSR Box 90V, Durango CO 81301. Open: mid-May through January.

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Grand-touring Puerto Rico—"as easy as one, two, three!"

Vogue's travel editor circles Puerto Rico. Her discovery: a whole new isle

BY DESPINA MESSINESI

In southwest Puerto Rico: small town San Germán's peaceful plaza

Geography is my obsession. I treasure maps—indispensable travel tools whether I'm driving from New York City to the Hamptons on Long Island, flying to distant India or to nearby Puerto Rico. I like to know where I am, where I am going, and what is in-between.

On a recent trip to Puerto Rico, for the first time I planned on going beyond San Juan, the beach-fringed resort capital city, to tour the rest of the island. Taking off from New York, I carried a map dating back to my first trip to Puerto Rico in the early 'sixties; I expected to pick up an updated map when I arrived. That was wishful thinking. The only contemporary map I found was the centerfold in *Que Pasa*—the excellent monthly published by the Puerto Rico Tourism Company and given free to visitors. Although *Que Pasa* is crammed with information, the map, alas, was not detailed enough for a geography-mad person like me.

On the eve of my grand tour of the island, while I was sipping a delicious frosted piña colada at the tropical bar of the Caribe Hilton (but still lamenting my lack of a new map), a Puertorriqueño friend said, "Driving around the island is as easy as one, two, three." He was right: three main highways link the city of San Juan (on the northeast Atlantic side of Puerto Rico) with Ponce on the southern Caribbean coast. Highway 1 bisects the island north to south, Highway 2 covers the western side of the island, and Highway 3 skirts around the eastern end.

My tour began and ended in San Juan. Driving west on Highway 2, all road signs were in Spanish (I quickly learned that *pare* means stop). Scribbled signs of road vendors were also in Spanish—but the tantalizing smells of crisp barbecued chicken needed no translation. In this election year, posters of U.S. Presidential candidates jolted me to the reality that Puerto Rico is a Commonwealth of the United States. Indeed, my island adventure was a constant seesaw: one moment I would be struck by Puerto Rico's foreignness; the next moment, I felt as though I were in a pocket of transplanted U.S. mainland.

Forty-five minutes out of San Juan, hedges of yellow hibiscus edge the clean-as-a-whistle town of Dorado with its handsome new shopping center and its traditional Spanish-y plaza. In the plaza, the town church faces a little park with the City Hall on the other side. The City Hall flies two flags—the Stars and Stripes and the red-and-white-striped Puerto Rican flag with its one star.

Not far from the town of Dorado, I wanted to see again Dorado Beach—the former Rockefeller resort. Dorado looked even more appealing than I remembered it. Under palms noisy with twittering birds, twisting flower-edged paths lead to all of the resort's pleasures: pool, lunch patio (where a new red cart serves only fresh pineapple juice), low red-tiled *casitas* near the beach, tennis courts, and two spectacular golf courses. Dorado is so skillfully designed that, walking around at midday, I felt quite alone in an oasis by the sea.

In the next cove, Dorado's younger sister resort—the Cerromar Beach Hotel—rises eight stories, offering sea views from all its balconied rooms. Everything here is under one gigantic roof. Obviously, the action is more observable and more concentrated than at Dorado. Restaurants and bars are at beach level; a casino, supper club, and disco fan out from a large plant-filled lobby. Cerromar's pool, thirteen tennis courts, and two golf courses are all close by. *Note*: Guests at Cerromar may use Dorado's golf courses and vice versa—a golfer's dream of seventy-two holes!

As soon as I left the Dorado/Cerromar complex, I came upon the dramatic Karst country—a low undulating range of black-green hills contrasting with feathery fields of tall sugarcane and low plots of prickly leafed pineapples. Orange-blooming African tulip trees towered above herds of black-and-white cattle. Groves of ragged-leafed plantains (fried plantain *(Continued on page 156)*

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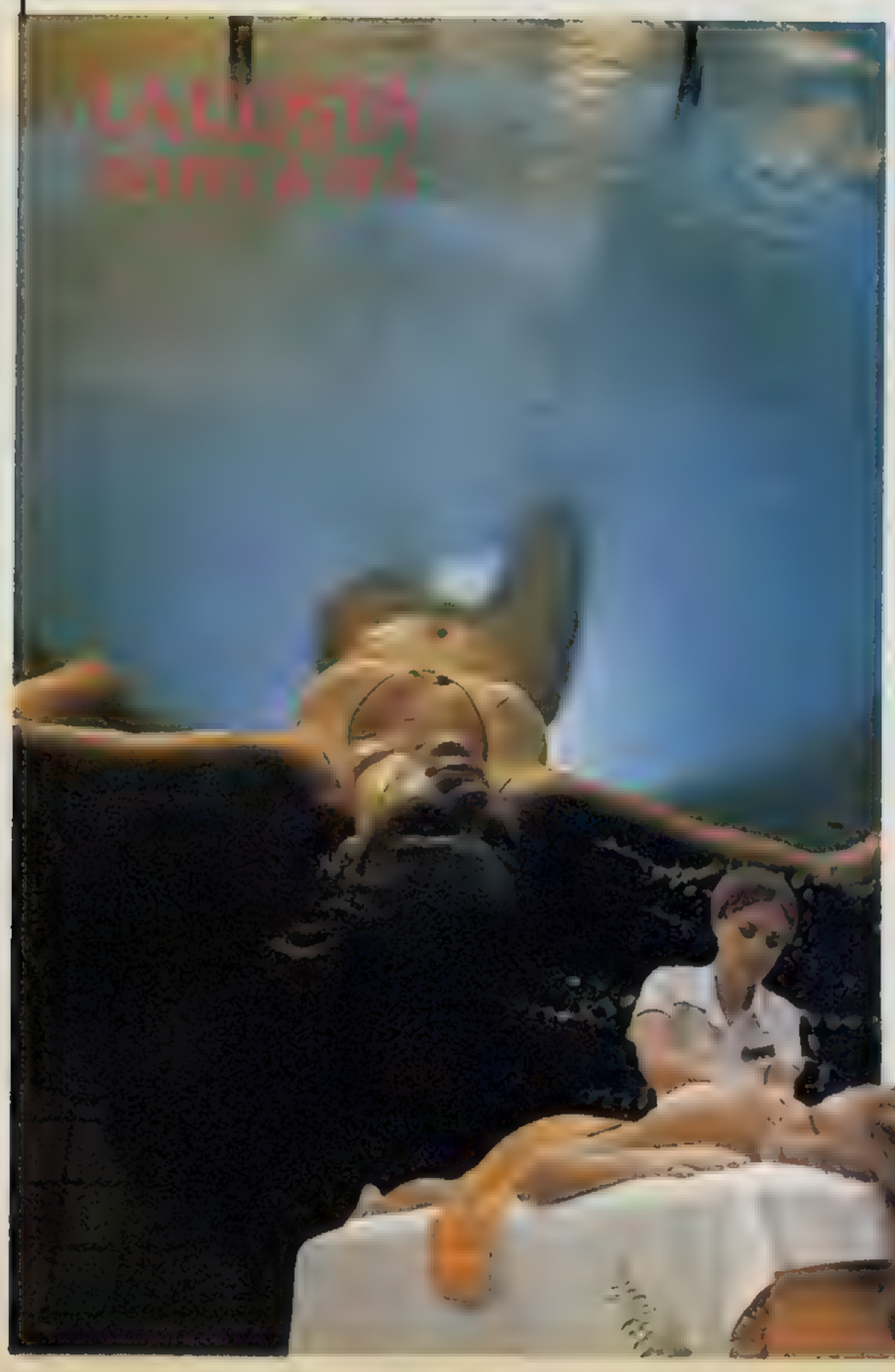

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942 ☐ RIO MAR RESORT: Rio Grande/Luquillo

943 ☐ PALMAS DEL MAR: Humacao

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909 ☐ LA COSTA HOTEL & SPA: Carlsbad, CA

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939 ☐ HOTEL GRITTI PALACE: Venice, Italy

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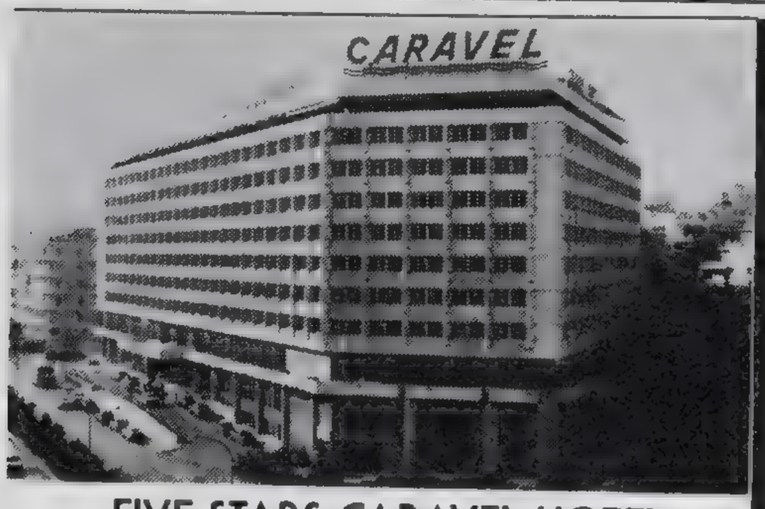

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PUERTO RICO

(Continued from page 154)

is a delicious island treat) also grew along the roadside.

Gnawed by hunger, we pulled in at Villa Duran, a roadhouse in Quebradillas, the hometown of Puerto Rico's championship basketball team, Los Piratas. The simplicity of Duran reminded me of a Greek taverna: ceiling fans, bare tabletops, and its customers—locals, adoring parents with children.

Lunch was sumptuous: fresh broiled lobster ($14), fried plantains, lettuce and tomato salad, hot toasted peasant bread with butter. We drank India beer and finished off everything with *tembleque de coco*, a glorious coconut custard that costs fifty cents.

Having heard about Puerto Rico's *paradores*—a chain of small, privately owned inns that must meet Government Tourist Bureau standards—I was pleased to learn that Parador El Guajataca was only minutes away from where I was lunching. El Guajataca stands on a bluff above a sandy beach. It is like a motel with a string of small, air-conditioned rooms plus bar and terrace restaurant above the beach and snack area. The lure, of course, is the cost—about $35 for two in a double room.

On the west side of the island (on the way to Mayagüez), thread-thin streams silvered the green humps of hills. The earth was copper red. Positively enchanting in every town and city were the rows of little one-story bungalows caged in fancy white grillwork. Cobweb-fine walls of wrought-iron grilles covered carports, windows, fences, gates, patios, and often air conditioners.

Heading toward Mayagüez on the west coast, I questioned the wisdom of spending two nights in this industrial port city. Once there, however, I stayed an extra night! Not only was there much to see and do in the area, but staying at the Mayagüez Hilton was a treat, too. No wonder this hotel is the favorite retreat of Hilton executives.

Built on a hill in a huge tropical park, the Mayagüez Hilton stretches low along the ground. During working hours, the hotel has the feel of a deserted country club; because rooms are booked mainly by businessmen who are attending to business most of the time, tourists (like myself) have the run of the place. Only a few bodies lie around the pool, play on the three tennis courts, sit on the terrace sipping drinks, lunch in the air-conditioned dining room.

In France, *haute* and *nouvelle* cuisines are par for the course—but to experience this sort of dining at the Hilton in Mayagüez, Puerto Rico, was unexpected. One evening, our Puerto Rican host invited us to dine at the Chef's Table, a small room seating six and entered through the hotel's white-tiled kitchen. The dinner—which must be ordered a week ahead—is prepared and served by the hotel's young executive chef Dieter Hannig.

At seven-thirty, we began with Malassol caviar, buckwheat pancakes the size of fifty-cent coins, and Dom Perignon champagne. We then went through some ten courses: from tiny fresh oysters, turtle soup . . . to sweetbreads, sherbet Médoc, veal, apple strudel. We also drank four vintage wines—not counting brandy! We ate with English Danby silver from Royal Doulton china, drank from Finnish Itala crystal.

Here is a quick wrap-up of my ramblings from my base of operations at the Mayagüez Hilton: A morning walk (rain showers generally happen in the afternoon) to the Institute of Tropical Agriculture. In spite of its scientific-sounding name, this 235-acre park filled with trilling birds in tropical trees is a romantic spot. Visitors stroll about with maps provided by the Institute that are keyed to numbers on the exotic trees: tall camphor trees, weird-looking sausage trees dangling wurst-shaped fruit, flowering orchid trees.

Long leggy palms studding Puerto Rico's sandy beauty—Luquillo Beach

Along the industrious waterfront—the heart of Mayagüez—the names of tuna canneries read like those on my grocery shelf: Star Kist, Bumble Bee, and Chicken of the Sea. Looking poetic *(Continued on page 158)*

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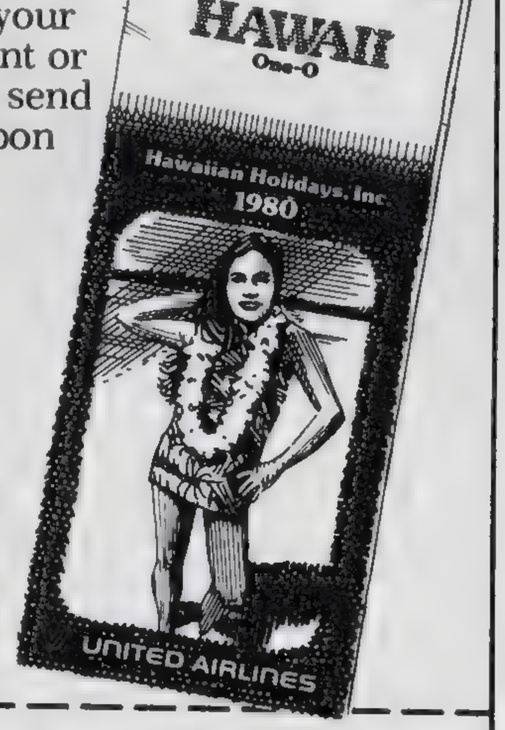

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PUERTO RICO

(Continued from page 156)

against the background of the dazzling-blue Caribbean: warehouses filled with rum, rice, hardware; conveyor belts linking silos with cargo ships; the white-columned façade of the pink Customs House; the giant silvery coils of the electric power plant.

In the center of town, nuns in ankle-length white robes and wearing traditional starched coifs glided undisturbed through tangled traffic. After dark, when the traffic disappears, is the best time to visit the enchanting Plaza Colón ringed with sixteen voluptuous maidens cast in bronze in Barcelona. Each holds an electric globe. In the center of the square, a fountain moves up and down like music and a statue of Columbus keeps watch. Lights outline the classical pediment of the Town Hall—and, on full-moon nights, the clock on the Town Hall and the moon appear to be the same size. It was lovely sitting on a marble bench doing nothing, simply enjoying the scene.

Along the beach-fringed west coast, Rincón—an internationally famous surfing beach where the surf is up from November to mid-May—is twenty minutes north of Mayagüez. In summer, Rincón's palm-shaded sands remain untrampled—except for the tracks left by sandpipers. A glorious empty beach!

Boquerón—Puerto Rico's landmark beach forty minutes from Mayagüez—is four miles of sand studded with palms. To me, the beach seemed like a giant camping ground with simple bunk-bed bungalows that rented at modest prices.

On Sundays, the beach fills up with day trippers who arrive *en famille*. I watched with fascination as family groups spanning three generations—grandparents, fathers, mothers, babies, children, aunts, uncles, cousins—hit the beach loaded with radios, Thermoses, stoves, chairs, tables, rubber balls. The sea air smelled of grilled food—and quiet it was *not*. What was wonderful was the love shown by the older family members for the little ones.

Continuing our quest for a quiet beach, we left Boquerón and headed south along an unpaved road toward the Cabo Rojo Lighthouse. After passing salt flats, where cows nibbled and licked, we turned back fearing we might get stuck in the sandy potholes. Our reward was lunch at Ruicof, a seafood restaurant on stilts above Boquéron Bay. Sunday crowds filled the breezy terrace; large families sat squeezed together at long tables. Nobody seemed in a hurry, but waiters hurried to please. It was jolly and noisy. Good food: delicious fresh lobster salad ($7.50).

Sheltered by the Cordillera Central—the mountain range that runs across the island from east to west—the southern part of Puerto Rico with its toast-colored fields and sunburnt mounds looks like Southern California.

On our return to Mayagüez, we drove inland to San Germán, a charming old hill town. On Sunday afternoon, the town was deserted; balconied houses were shuttered closed. Across the plaza, the broad steep stairs leading to the town's white church looked exactly like the set Franco Zeffirelli designed for the opera *Cavalleria Rusticana*.

My last excursion on the west coast was to the Parador Hacienda Juanita—a gem of a place in coffee-growing country. The Parador's main building—the old hacienda of a coffee plantation—has an appealing simplicity: wonderful eighteen-inch-thick walls, broad bare floorboards, a plantation parlor with fireplace, rocking chairs, and niches displaying coffee-harvesting tools.

On the long porch hung with "hands" of bananas that guests may pick, we lunched on hearty Puerto Rican food: corn sticks, *tostones* (my favorite fried plantains), *asopao* (a spicy chicken stew that's served with a bowl of rice), garlic bread, and fruit salad made from freshly picked pineapple, bananas, and oranges for dessert.

Raymond Ruiz, the kind man who runs the Parador, told me that coffee beans need both light and protection. This explained all the tall trees and the stands of fat bamboo that I had seen on the forty-five-minute corkscrew drive up the mountain to the Parador. These "parasols" allow just the right amount of sunlight to filter through to the coffee bushes below them. (Coffee-picking time is September through January.)

Easy escape: new Rio Mar resort, nineteen miles from San Juan airport

After lunch, Ruiz showed me the pool and some of the Parador's two-dozen neat, no-frills guest rooms with bathrooms. He proudly walked me through the grapefruit and orange groves and around the garden blooming outrageously with gardenias, roses, bottle brush, impatiens, poinsettias, and masses of exotic flowers I had never seen before. He pointed out everything from the prickly soursop fruit I had had for a first course at lunch (you scoop out the meat with a spoon) to the bristling round annatto plant that has little red pods used to make red dye for paints as well as for candy. Naturally, this peaceful Garden of Eden is ideal for bird watching and the nearby countryside is great for walks and horseback riding.

To catch my breath—and to digest lunch and Ruiz's encyclopedic information—I headed for the rocking chairs and an empty hammock on a porch draped with bougainvillaea and hibiscus. I promptly occupied the hammock and it was perfection.

Continuing our island tour on Highway 2, we covered the forty-seven-mile stretch from Mayagüez to Ponce in sixty minutes. Against a backdrop of cloudless morning sky, tall skinny palms, and the tranquil Caribbean as flat as a blue bedsheet, Rico, an enormous petrochemical plant, looked like the set for a sci-fi film.

In Ponce, before heading for the Museum of Art, designed by Edward Durrell Stone, we circled the city's main plaza to catch a glimpse of its landmark nineteenth-century firehouse painted in screaming colors. Regretfully, I was *(Continued on page 161)*

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(Continued from page 158)

in Ponce Tuesday, the day the Museum was closed, so I could admire only its tidy landscaping and the elegant simplicity of its two stories.

In my travels, I am alway fascinated to come upon transplanted U.S mainland chain stores. Driving around Ponce, I spotted a huge Sears, Roebuck, an S.H. Kress, and numerous fast-food places—Dunkin' Donuts (across from the Museum), Kentucky Fried Chicken, Burger King. How can a visitor feel homesick?

Leaving Ponce, we picked up Highway 1 that led us to the fishing town of Salinas—and to Ladi's, a fine seafood restaurant—just in time for lunch. Exceptional at Ladi's: the fresh coconut cupcake dessert called *bien me sabe*. We all ordered seconds.

Refreshed and content after lunch, we continued inland on a smooth road that slashes through bare, burnt mountains, climbs to an altitude of 2150 feet, then runs through rolling green country that could be in Connecticut. Then, turning south, we reached Palmas del Mar, an enormous 2700-acre resort complex on the east coast.

Island adventuring: a seesaw between foreign and familiar

Palmas is made up of several little villages, each one focusing on a specific sport. For boat people, there are Harbourside Villas framing the marina. For tennis players, Monte Sol Village has twenty courts plus pro shop, pub, pool, and restaurant. For golfers, a string of Beach Villas edges a fine curve of beach and Palmas' eighteen-hole golf course.

The heart of Palmas is the twenty-four-room Palmas Inn—near restaurants, cafés, and shops. Room #14 in the Inn, where I stayed, was most luxurious: I liked the cool tiled floor, the ceiling fan (in addition to air conditioning), the covered terrace overlooking beach, palms, and red-tiled villa roofs. In the bathroom—with triple floor-to-ceiling mirrors—the shelves were filled with goodies: disposable razor, comb, a pack of cards. Best of all: the wide-angle view of twilight sky that I had while soaking in the tub. Another Palmas treat was the Continental breakfast placed in a drawer in my door, which I could retrieve when I woke up.

To go from village to village at Palmas, guests simply flag down a jitney circling the resort. A maze of steps and walks leads to the Cafe de la Place where, at night, people dine alfresco to guitars. To dine at El Jumacao, Palmas' pretty blue-tiled à la carte restaurant, guests must reserve. And that's only the beginning of Palmas!

To get our bearings, we drove from Palmas to Humacao, a crowded fishing town that's the official P.O. address for Palmas del Mar. On our way there, we moved slowly behind the lorries piled high with freshly cut sugarcane stalks that occasionally spilled over onto the narrow road.

After many turns in Humacao, we reached a waterfront of small boats beached on the sand in front of fishermen's shacks—and El Carey restaurant with its city-elegant yellow awning. Inside, El Carey was a nothing of a place, but lunching in the shaded back garden—only half a dozen tables—was bliss. After placing my order for lobster *mantequilla* (fried in butter), I watched fishermen in a small boat struggling to bring in their catch (which was to be my lunch). During this midday banquet, we also devoured several platters of *arepas*—puffy fried dough.

By mid-afternoon, on our return to Palmas, we ran into crowds of workers coming out of offices and factories. In their brilliant cotton dresses, the women with their strong Latin faces would have made terrific extras for the cigar-factory scene in *Carmen*.

The smooth sixty-mile stretch on Highway 3 from Palmas del Mar to San Juan's airport completed my circle tour of Puerto Rico. Among the highlights of the final leg of my journey: the cloud-wrapped rain forest, El Yunque; Roosevelt Roads, the U.S. Naval Base; two tall condominiums towering above the large Fajardo marina and making its fleet of pleasure boats seem small as toys.

Farther north, Puerto Rico's photogenic Luquillo Beach curves around a quiet bay sheltered by reefs. Under the midday sun, the forest of long leggy palms studding the beach cast ruler-straight shadows across the toast-colored sand. Nearby, an inviting cove was edged with a clutch of small beach houses that can be rented . . . plus several tall balconied condominiums.

At Luquillo, stalls bordering the highway sell coconut milk, bananas, fried fish, and bags of coconut patties (terribly sweet but delicious) that go over big on the mainland.

My final stop was the young Rio Mar resort. Rio Mar's big advantage is its location: only nineteen miles from the San Juan airport. Still, Rio Mar has the isolated, quiet feeling of being at the far end of the island.

Hilly 523-acre Rio Mar divides neatly into three parts: on the hilltop near the entrance is a spread of white villas with red roofs that are grouped around cobbled plazas and streets resembling those along Spain's Costa del Sol. Potted geraniums decorate blue-tiled steps; bright-blue doors open into attractive, air-conditioned guest rooms and suites with TV sets, refrigerators, kitchenettes.

Halfway down the hill are Rio Mar's thirteen clay tennis courts (four for night play); the first tee of the resort's eighteen-hole golf course; and the Tennis Pavilion with pro shop and a breezy terrace bar/restaurant where we lunched on hamburgers, fruit salad, and iced coffee.

At the bottom of the hill are Rio Mar's mile-long sandy beach, a pool, and a snack bar under a long Polynesian thatched roof. Buses shuttle guests up and down the hill and the resort arranges airport service as well as trips to San Juan's casino nightlife. Life at Rio Mar—just like traveling in Puerto Rico—is as easy as one, two, three. ▽

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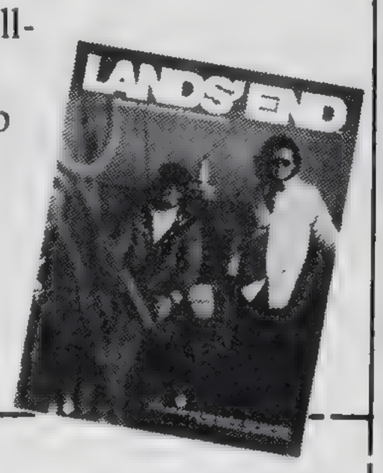

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TRAVEL

Gritti Palace: small, elegant miracle on the Grand Canal

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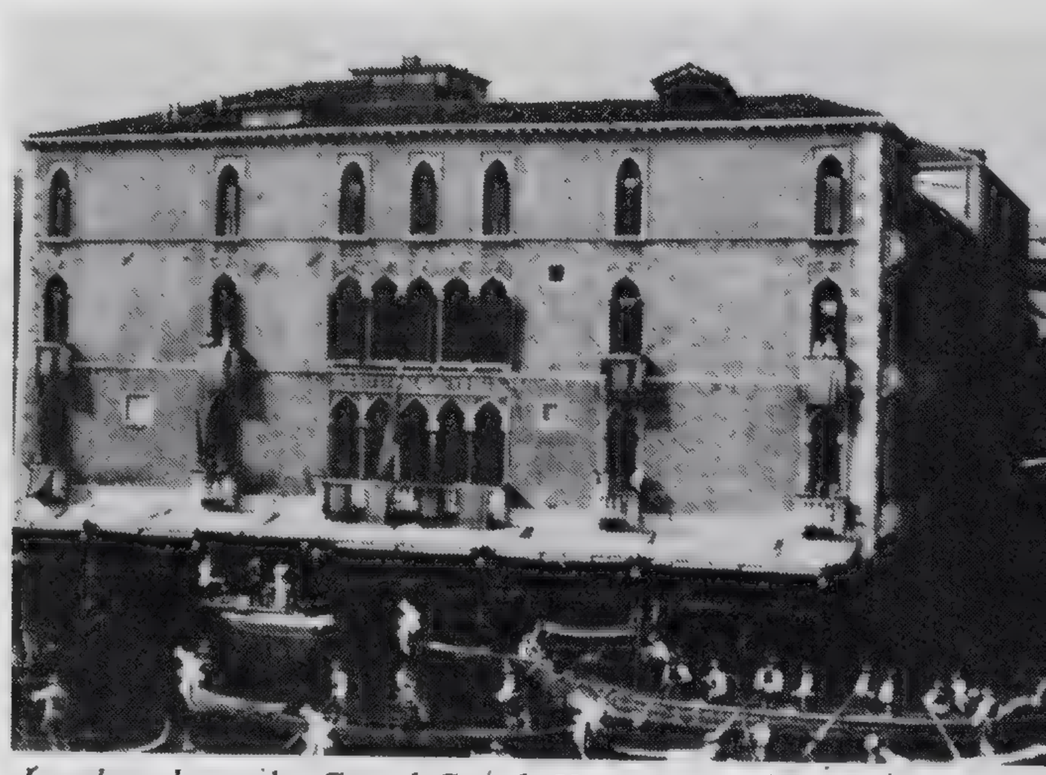
BY LEO LERMAN



Landmark on the Grand Canal: Venice's sixteenth-century-splendid Gritti Palace Hotel

What is luxury today? *Time* . . . having it to spend timelessly. *Services* . . . just about everything arranged for, everything from a perfectly appointed breakfast table gliding silently into a bedroom of deep comfort to a motor launch waiting to carry one off to a morning of golden sunshine on a golden Adriatic shore. *Continuity* . . . the feeling that nothing has changed, nothing will change in this small, elegant miracle on the Grand Canal. I am talking, of course, of the Gritti Palace Hotel in Venice—the greatest small hotel in the world. There is the Connaught in London. But that delight is big-city-bound: no ever-shifting marine life of Venice . . . no gloriously domed Basilica of Santa Maria della Salute diagonally across the scintillant, teeming Canal . . . and no broad, tide-lapped, flower-bastioned terraces where Giovanni Gava and Arnaldo Uez ("Dino") and their colleagues (there seem to be at least two staff to each visitor) ease guests into the pleasures of Italian cooking or where one can just while away time, sipping a chill, peach-fragrant Bellini, tucking into a Club sandwich.

Trans-Canal view, from the Gritti Palace: Basilica of Santa Maria della Salute

The Gritti, a suntanned, oblong, Gothic-windowed palazzo, has a plenipotentiary past. This sumptuous Venetian palace was created during Doge Andrea Gritti's splendor-gilded years in the early sixteenth century. And from the moment the palace became a hotel, in 1948, its reddish-brown Verona marble floors, so many of them softened by Oriental carpets, have been safeways to relaxation for a choice multitude—Churchill, Garbo, Maugham, Hemingway, De Gaulle, a host of variegated literati, entertainment nobs, financial internationals, and people of simple, non-headline distinction. But no matter what your level socially, artistically, financially, once Dr. Nico Passante, Direttore—a tall, deeply humane man as elegant as the hotel he manages with such unobtrusive skill—takes you in, once Mario Varnier and Bruno Naccari and their cohorts behind the concierge's desk accept you, a special magic sets in. Seventeenth- and eighteenth-century furniture; Fortuny-draped windows and walls; Murano glass chandeliers prismed with rainbows; blue-checked-gingham-lined woven-reed baskets of freshly laundered personal linen; Dr. Passante and his perpetually caring staff . . . a special magic. And that magic is not dispelled until you are helped, by immaculately white-uniformed attendants (oh, heavenly echos of luxurious transatlantic voyages), into the airport- or train-terminal-bound launch that then dashes away—too soon! too soon!—from the blue-and-white-awninged terraces, the coral-pink-clothed tables where guests sit transfixed in that little improbable, the Gritti, a microcosm of that greatest improbable, Venice. ▽

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VOGUE'S

View

AUGUST '80

Fall news: all-white, the low shoe, evening separates...a Labor Day wardrobe...how career women lunch

Edited by June Weir

White, a long-time favorite of designers for making women look glamorous, stands out for fall as one of the best buys, one of the newest fashions

When American designers backed white as one of the big trends for fall, they picked a winner. In the '30s, Adrian made Hollywood stars famous for wearing all-white clothes, especially sexy Jean Harlow in his platinum bugle-beaded negligees. Mainbocher outdid himself by making white tulle wedding and evening dresses for his wealthy clients. Courrèges came on the Paris scene in the 1960s with knee-high white dresses and coats worn with white boots. Today, all-white tennis clothes have become a summer uniform. Even if you never hit a ball, it's a very flattering look.

While white has always been a year-round color for evening, the newest impact of white is for day—in coats, suits, sweaters, jackets, pants, skirts, and dresses, especially in cashmere, gabardine, angora, and knits. Forget the idea that white is just for spring and summer. Now, you can wear all-white, all winter. *("View" continued on page 166)*

JADE ALBERT

White organza jacket, blouse—Halston

White wool jumpsuit—Cathy Hardwick

White linen blouse—Ralph Lauren

White dinner jacket, blouse—Ralph Lauren

white white white white white white

White pleated dress, wool coat—Mary McFadden

White fisherman's sweater—DDDominick

White "swan" cardigan—Perry Ellis

White angora sweater set, pants—DDDominick

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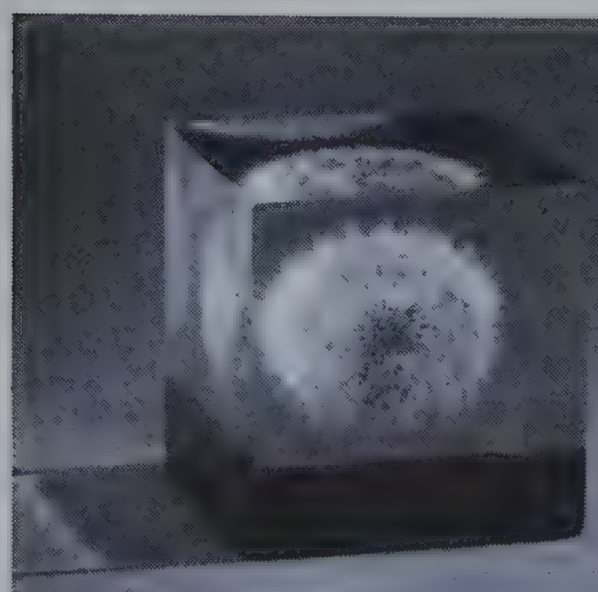

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VOGUE'S

View

Continued

IT ALL STARTS HERE

If you want to look like our model, Chris Royer, *above,* in her Anne Klein sweater dress and cardigan, you start with fall's new proportions: skirts that end around the knee, textured or opaque legs, and shoes with lower—not flat—heels. Remember this photo when you start shopping for new fall clothes. Instead of first stopping at the ready-to-wear departments, head for the shoe area and see what's "in" for fall. According to Vogue's shoe editor, Kathryne Hays, "Autumn 1980 is the season for the woman who has longed for a beautiful pair of walking shoes, a good country moccasin, a low- or medium-heeled pump." Look for these new shoes in shiny calfskin, patent leather, and kid. There are also shiny woven textures and colored suèdes. After you find the right lower-heeled shoe, move into the hosiery department. Look for stockings and tights that are ribbed, textured, opaque, or patterned.

The most important part of your shopping comes when you take your new lower-heeled shoes and matching hose into the fitting rooms with you while trying on fall clothes. They make everything work.

("View" continued on page 168)

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VOGUE'S

View

Continued

LUNCH break

Making the best use of a free lunch hour doesn't necessarily mean catching up on paperwork while eating at your desk. Sometimes—as the ten successful women here know—an hour spent away from work is more effective. It rejuvenates you—makes you work better.

Jessica Savitch, NBC News anchorwoman, "If I have a free hour during the day, I try to make it like a mini-vacation. I'll get some exercise, do my needlepoint, read a junk book." Paula Kent Meehan, chairman of the board, Redken Laboratories, "I like to ride out to my new ranch to see what the workmen are doing and check up on my forty-two Thoroughbred horses." Marina Schiano, vice president, Yves Saint Laurent, Inc., "If I have a free hour, I'll go to the Metropolitan Museum. It relaxes me." Esther Larson, free-lance artist, "I live around the corner from Bloomingdale's and often run over to their cheese shop." Molly Barnes, owner of the Molly Barnes Gallery in L.A., "Three days a week, I do gymnastics. The other two days, I bring a picnic basket and visit artists in their studios." Charlotte Curtis, associate editor, *The New York Times,* "If I have some free time, I'll walk in Central Park or visit the Museum of Modern Art's sculpture garden." Joan Didion, novelist and screenwriter, "I have a lunch half-hour. I write each morning from ten until two. Then I have a home-cooked bowl of soup, read my mail and the newspaper. At two-thirty, I return to my writing." Diane Von Furstenberg, fashion designer, "Sometimes I just play hookey and take off the whole afternoon. I love browsing in a bookstore, buying food at Balducci's, maybe even catching a movie." Jane Cahill Pfeiffer, chairman of the board, NBC, "If I have a two-hour hiatus, I try to get in a game of tennis." Of course, some people don't seem to need rejuvenation; they thrive on work. Mary Wells Lawrence, chairman of the board of Wells, Rich, and Greene, spends free lunch hours at her desk, eats cottage cheese, carrot sticks, and grapefruit juice.

("View" continued on page 171)

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VOGUE'S

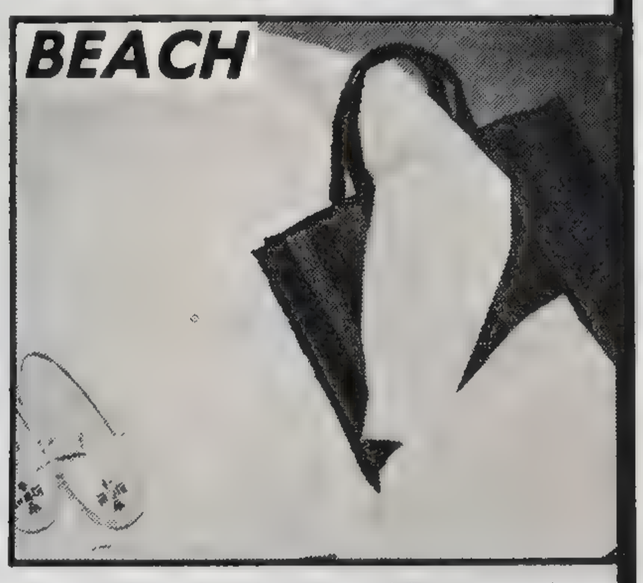
View

THE WEEKEND

Continued

What you want for weekends away—a wardrobe that's easy, yet dashing. The key: sticking to two or three basic colors, choosing versatile pieces that can be worn day or night. Here—"View"'s capsule Labor Day wardrobe

Three basic pieces to build your wardrobe around: a white cotton pants suit and a navy tube top. Wear them with white loafers, a white belt, bangles, and red earrings. A great classic look.



Perfectly simple: a white strapless maillot and an oversized white cotton shirt. Beaded Indian moccasins work well at the beach, as does this roomy multi-striped straw carryall.

Here's where your maillot starts leading a double life. Keep it on for lunch. Add a red knit sarong skirt, red sandals, and earrings. If it's sunny, you may need a straw hat piped in matching red.

White walking shorts are one of the newest ways to look for day. Great looking with your navy tube top, white moccasins, a geometric necklace.

You get extra mileage from your sarong skirt by dressing it up with a white knit halter, strappy silver sandals, and big "diamond" earrings (left). For the return trip: white pants and a white cashmere sweater look great (right). Add a touch of color with a red sequined chiffon scarf colored bangles.

("View" continued on page 172)

Clothes this page, Halston Sportswear, André Oliver, Norma Kamali, Bowman Trading Company

MICKEY SOUTENDIJK

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VOGUE'S

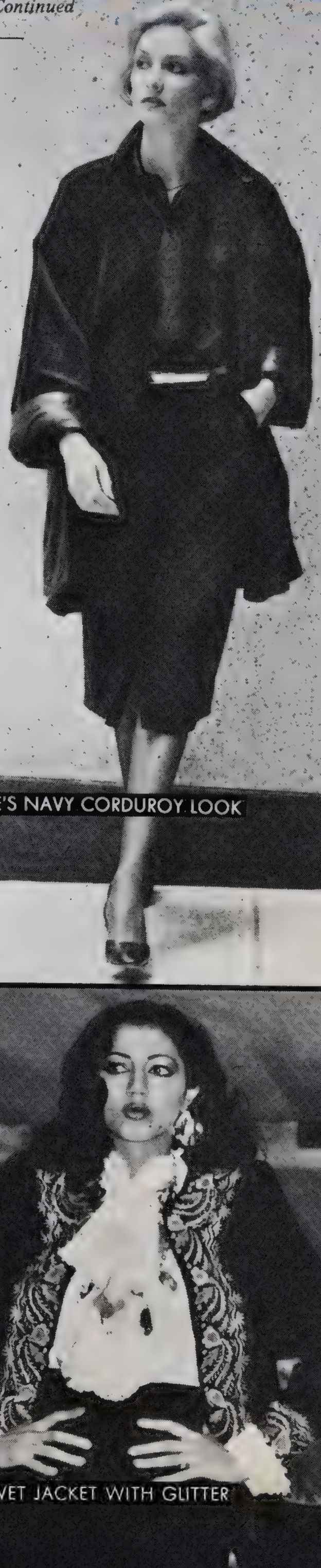
View

Evening options

One of the biggest changes for fall is evening separates which give a woman total versatility instead of just one look

Three of America's top designers, well-known for dressing women at night, talk about their ideas for fall. ***Geoffrey Beene*** *likes a non-evening approach. It's not Gang Buster dressing, nor Sparkle Plenty. "Instead, it's an outfit that can be worn by day, then move into evening. It's usually pieces instead of a dress. My best example of this concept is a navy corduroy coat reversing to navy leather over a matching corduroy skirt and navy charmeuse blouse. It's so significant what a single change of fabric can do. It's the most modern way of dressing."* ***Oscar de la Renta,*** *well known for his dramatic ball gowns, is also basing his evening looks for fall on separates. "My jackets with brilliant embroidery can be worn with pants, long or short skirts, and dresses. They give a woman many different ways to look."* ***Zoran*** *has long believed in evening separates. "I like women to be able to wear my separates in the day, too. For instance, black cashmere sweater tops are perfect twenty-four hours a day. I like women covered up, in colors that don't overwhelm."* *("View" continued on page 175)*

Continued



PAUL AMATO

GEOFFREY BEENE'S NAVY CORDUROY LOOK

JADE ALBERT

OSCAR DE LA RENTA'S BLACK VELVET JACKET WITH GLITTER

GLEN TUNSTULL

ZORAN'S BLACK CASHMERE TOPS WITH GOLD LAME SHORTS AND A TWO-YARD LAME SCARF THAT CAN ALSO BE WORN AS A SARONG SKIRT

Mirror, mirror on the wall...

Diamonds. And suddenly you feel irresistible.

DeBeers

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Most-spectacular "accessory" a quick change for fall best guide to "cowboy" clothes news now next year

The accessory idea—it's an attractive one, to all of us: something that gives delight, focus, something extra; a piece with versatility—that moves around, that works more than one way. That's an accessory—the perfect accessory; today, it's a way to work other clothes, too: single items—blouses, sweaters, spectacular jackets—so ornamental they can stand on their own; as attractive as great bags or bracelets, they work with a mix of different clothes. Best, this fall, are jackets: unique, downright beguiling (like Bill Blass' knockout snakeskin with fur lining, Oscar de la Renta's most-elaborate velvets, Gloria Sachs' black knit with gold edges), they come in standout textures—fur, art knits, velvets, suède; are topped with sequins, piping, ribbon, or braid. The jackets' appeal? Wearability . . . and a solid dose of charm.

For fall, how can you make a fast change from last season? You can focus on the neck—as just about every designer has. They've covered necks, wrapped them, ruffled or layered around them; given us stand-up collars that come neat and white or heavily romantic; they've shown mufflers, tied blithely, in every fabric from cashmere or silk to lace or fur. One of the easiest—and prettiest—changes comes from Ralph Lauren: he wrapped models' necks, once round, with velvet; then tied ends, back again in front, in neat Byron-like bows. . . .

The Cowboy Catalog: Part coffee-table art, part mail-order merchandising (by Sandra Kauffman, Clarkson N. Potter publisher, $22.50 hardcover, $10.95 paperback) it's the new book every Western-lover loves, tells everything from how to get custom-made boots to top Western-wear resources to cowboy lingo. Advises *The Cowboy Catalog*: A "necktie social" is another name for a hanging, "old boy" means "any male over eighteen." . . . What's new: the quilted tennis vest—turning up, now, as a common item in active sportswear lines. Like down vests—but taken down to a cooler weight in velours and cotton knit, these pieces can be worn instead of tennis sweaters, put on over warm-up suits. In pastels, they add color—and a little savvy, leave arms free to swing.

"The jackets' appeal? Wearability... and a solid dose of charm"

"Investment accessories": words you hear often, now—from women staking themselves to beautiful, quality belts, bags, shoes—their own hedge against fashion inflation. One woman in Paris says she and her friends are investing in accessories "as we once saved up to buy Saint Laurent." What are they buying? Maud Frizon shoes, Barry Kieselstein-Cord "Winchester" belts of leather and sterling silver. . . . New investments? A just-started line of belts, bags, wallets, portfolios from Ralph Lauren: classic, un-gimmicky pieces, they're made of soft, rugged calfskin. . . . What's winning at auction houses? Oriental robes, Japanese kimonos, richly embroidered silk jackets—mostly nineteenth century. Reason: Women want them to go out in, not stash in a closet collection. (New York's Christie's East auctions their next lot, with other antique clothes, September 18.). . . Seen at the fall New York collections: models, stylists—as usual, in constant touch with their services; what's new is the way they're doing it: with "beepers," the classic medical man's tool.

New-to-the-ski-game? Designer Geoffrey Beené, who's done his first skiwear collection, this season, under the name Geoffrey Beene Sport for Coberknit. For men and women, Beene's ski things are being made in West Germany, include 100 percent cotton jackets and Beene's favorite stretch corduroy—made up into bibbed-top or narrow stretch pants. . . . It's the sportswear idea—single pieces that switch around—that's starring in ski-clothes lines, now: reversible jackets that go from solid-color nylon or cotton to corduroys, sweater knits, or plaids; parka sleeves zip off to make vests. Colors? Blacks and whites—worn together or as straight solids; or the softest pastels. . . . With all the blacks-and-whites in the market, this could be the year for color ski accessories: bright-bright mufflers, mittens, goggles, hats. The reason? All-white, against snow, is invisible. If you spill, all-white isn't safe.

What's coming . . . next summer? Here are some clues found at the Interstoff fabric fair, where spring/summer '81 begins: Fabrics have a matte look and nonslippery surface. The most visible cloth at Interstoff was 100 percent cotton—soft, with a bit of body, between broadcloth and poplin in weight. . . . Cottons were everywhere—piqués, menswear shirtings, chambray, thinnest poplin, twills. . . . If it's linen, it's lightest-weight and transparent or linen-with-something-more: cotton-and-linen or rayon-and-linen blend (both wrinkle less). . . . Stripes, all ways; a range of plaids; lumberjack checks; geometric graphs. Prints were most-talked-about: bold, deep-colored tropical prints or small, naïve florals. . . . At night: tissue-thin taffeta, satin stripes, lace, embroidered tulle or organdy. . . . With color, the news is deep-darks—saturated earth colors (burnt red, brown, khaki)—played against bleached naturals or watercolor pastels. . . . Prices? No surprise; they're headed up—10 to 20 percent. **—KATHLEEN MADDEN**

1-12 FOR MEN

Z-14 FOR MEN

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THERE'S A NEW DEMAND AT WORK TODAY

And it changes everything: clothes and accessories, the look of hair and makeup, how you spend your time, how you spend your money, how you balance a new set of priorities

The first priority in fashion is clear: to find and to maintain a certain level of "dressing" for day. It's a need shared by more women for more reasons—not only those associated with a nine-to-five working life. The demand for a polished, attractive appearance accompanies anything that has a "public" aspect to it. It's the same whether you're running an office or running for office, chairing a school-board meeting or the city's biggest charity event. What changes constantly: the degree of outside involvement—today, it's a way of life. And with it have come new standards in fashion and beauty.

The once-accepted image of a "working" look is no longer valid. All too often, it was a uniform image: the grey flannel suit and . . . classic white silk shirt, pearls, pumps, briefcase. Appropriate. Neat. Boring. In 1980, there's no reason to settle for boring: fashion has a lot more to offer. So do you. Also at work now, a new sense of confidence and the knowledge that looking your best, caring about the way you look don't detract from your performance in any way; in fact, they have the opposite effect.

To answer that challenge: a new image. Instead of the routine suit—a soft, black pleated skirt, ruffled white blouse, nubby violet knit cardigan. Instead of a briefcase, a portfolio in embossed sage-green leather. Instead of heavy-going shoes—fast-moving patent flats. An image based on a different—equally workable—definition of appropriate. An image based on a different kind of style. And that style, along with a very real element of delight, belongs in any discussion of modern day dressing. What works simply isn't enough. The expectations are higher, and they're met only by a new combination of function-*and*-style. In that coming together, the real answers to the needs of active women, the best new fashion, and the subject of this issue . . .

The key to the new day dressing—and to its ability to meet needs—versatility. Versatile clothes are no longer forgettable mix-and-match basics that never quite make "a look." Versatility now describes the clothes and accessories that have an added element of style. The result: A series of totally pulled-together looks, engaging, well-thought-out. Looks that work day after day. And day into evening, satisfying still another demand.

It's versatility that starts with a coat, a suit, with something knitted. All total looks, all softer this fall. The coat that acts as a base-for-dressing can be as light as a sweater in mohair, wool, or cashmere . . . or a reversible coat in poplin lined with fur or tweed. Always, a coat easy enough to slide over any number of things.

The suit options: A suit with a longer, easier jacket; an easier, pleated skirt. Or a smaller, softer version with a jacket that just hits the waist: the feeling is that of a two-piece dress, but the polish is that of a suit.

In knitting, the sky's the limit! The season's best shapes . . . for coats, for jackets, for everything . . . are repeated in knit. And in the inventive textures and color, a new dimension, a new appeal. If you're looking for the most versatility, one of the new 3/4- or 7/8-length knitted coats—works over everything, day and night, and it goes everywhere.

Under every coat, every jacket, keep your eye on the top—it's the turning point—the starting point—for every look. Blouses, first—romantic, ruffled, high-collared, in white or off-white with lace, with tucking. Or, blouses in brilliant color with interest at the neckline, the shoulder.

Sweaters-as-tops continue the knit excitement—unique hand-knit sweaters with ornamentation in new stitching and coloring, the new design of a sleeve or of a shoulder, the new working out of even traditional patterns.

Versatile, decorative, hard-working—the new accessories. You always count on accessories to provide delight; now you can count on them to work. Starting with this year's new shoes . . . in shiny textures—patent and polished kidskins—on lower (much lower!) heels. Shoes with style *and* comfort to meet the challenge of a long day.

The same clear thinking—and the same style—in the evolution of working handbags. Beyond briefcases, beyond the one oversized bag that holds everything, beyond the uninspired carryalls—a new generation of working-bag combinations that cover every need, every possibility.

The first bag: smaller, manageable, for all the personal essentials. In the second bag, all the working essentials, all the things a woman *has* to carry today. Now, a range of totes, carryalls, portfolios in interesting, new textures and colorings. New neutrals—grape, cherry, amber, sage-green—that work from city to country; from day to evening.

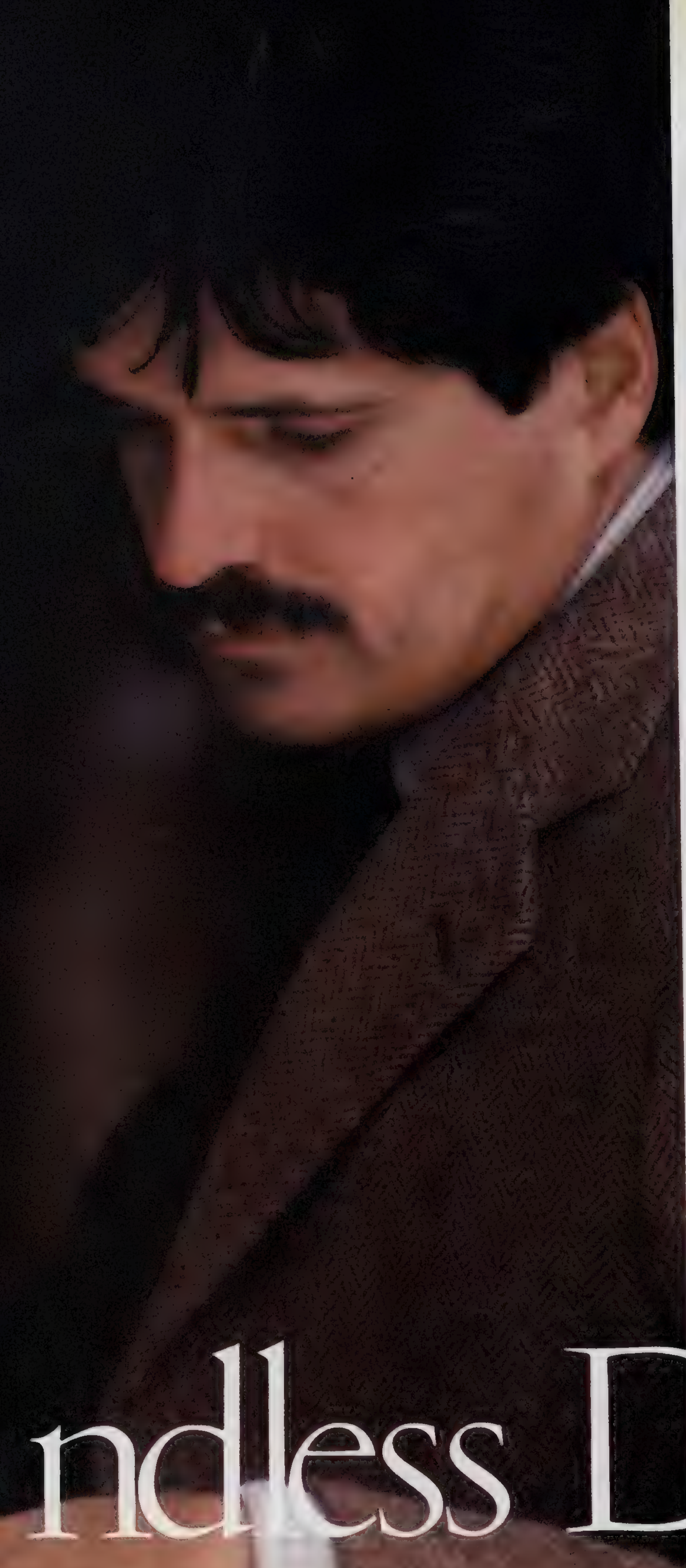
In all the best accessories today, a new level of ornamentation—sophisticated, special, but never excessive, an ornamentation that works as part of day dressing before it moves into evening. The strongest examples: in the new belts. Wonderful wide crushy snakeskin waist-wraps in brilliant-but-offbeat colors. . . . The same special effect—the same instant delight—in a new series of belts, of shorter necklaces handcrafted in unexpected, innovative texture mixes—braided silk or cording twisted with shells and stones, flecked with gold. Each one-of-a-kind . . . and all you need to make, to change a look.

More of the accessory difference—in the new lingerie. With a change to deep rose and henna colorings, with a new smoothness to work under knits . . . with a touch of something extra always. Even in the smallest detail—a watchstrap—there's a difference: now, bright-colored bands in lizard to add style and dash.

One of the biggest areas of difference: in beauty. Here, a constant attention to detail, to all the little things that add up to a finished look. And at the same time, a different way of thinking about the larger picture. A new way of thinking about skin—about everything you do to get the best "base" for makeup, to maintain the finish you demand. A new way of thinking about makeup—to get a look that's non-excessive. There's a new way of thinking about hair and a new demand here as well. What you want: more line, more volume, more versatility—a style that has built-in options along with built-in ease. Meaning a style that starts with a good haircut—one you can deal with yourself on a daily basis, one you can change from day to evening.

What's true of fashion and beauty: There have never been more options, never as many ways to answer the demands of a modern active life. But those answers are not confined to a working context. The new working style is, beyond everything else, an extension of the best American style. And whether you're working or not, it allows for the most attractive, most easygoing way to dress for day. It allows for a contrast, a certain glamour at night. Wherever you are, whatever you're doing, it allows you to look and feel better: that's the real secret of its strength, its success . . .

In Venice



On these fourteen pages, a special fashion adventure. With perfect casting. The setting is Venice—the most romantic of cities.

The stars: Lauren Hutton, who brings a unique sense of style to the story, to the clothes. (And to the screen—next in two comedies.) Here, with actor Mark Benck, the perfect companion.

The clothes that come into play symbolize the best in fashion now—low-key and casual for day, a racy glamour at night. Their destination in Venice—the Gritti Palace—the ultimate "small" hotel. It's an ideal situation, a classic one...start to finish

The beginning. And in Venice, the beginning of a new "season"—after the summer, after the crowds. Now, a chance to linger over coffee at the Caffè Florian, to enjoy all the pleasures of the Piazza San Marco in a quiet, unhurried way. It's a world—a time—apart . . . special, unforgettable. . . . The sweater Lauren's wearing here—multicolored, multitextured, a little bit more special. By Koos Van Den Akker. With a soft, silky coyote fling (Ben Kahn Furs), a charming slightly-shimmered makeup (from Ultima II's Dramatic Bronzes). These fourteen pages: hair, John Sahag; makeup, Rex. All fashion details—her clothes and his—and stores, last pages this issue.

ndless Delight

John Stember

In Venice... Endless Delight

The first day,
the first gondola ride

Early morning. The Grand Canal. A stillness. A softness to the light. Gently rippling water. A unique setting . . . and Lauren in Michaele Vollbracht's extraordinary Mexican "Happy Coat"—multicolored, sequined. Casual dressing with a certain luxury, a definite style . . . at home anywhere. Fashion details, stores, next to last pages.

John Stember

This page: At Santa Maria della Salute —the basilica facing the Gritti across the Canal. The traveling essential: the raincoat. A terrific new raincoat, from Versace—the difference in the 3/4 length, the softness and ease (over other pieces), the dash! With his glove-leather pants, a cashmere pullover. Concord watch. *Inset*: Fast-moving—the *motoscafi* of Venice. And the clothes—casual American style, with added weather insurance—Calvin Klein's hooded-and-padded 3/4 jacket, fisherman knit sweater. *Right*: Giving in to an irresistible urge. Dressed for the part: Lauren's soft knit warm-up, from Bill Atkinson. A luxurious turn on this kind of dressing, it can move out of an "active" context into a variety of easy/at-home situations. Fashion details, stores, last pages.

In Venice... Endless Delight

John Stember

Along the Grand Canal.
"Doing" the sights. Doing-it-themselves.
In a very spirited way...

In Venice... Endless Delight

Opposite: The right place—and all things seem possible! Lauren and Mark at the Gritti Palace Hotel, the perfect place. Heightening the mood, the moment—the sheer delight of "dressing"... of going all-out for a change... for an evening in Venice. New delight in a jacket: beaded silk moiré—small, bare, extravagantly pretty—with black velvet Zouave pants. Oscar de la Renta.
This page: The Piazza San Marco. Daybreak. A sudden shower. A different kind of pyjama dressing—Halston's bare white silk organza peplum tunic and matching jacket, black velvet pants, a black satin ribbon-sash—for every kind of evening, everywhere. All fashion details, stores, next to last pages, this issue.

The magic continues.
Night after night.
The end of one perfect day...
the start of another

John Stember

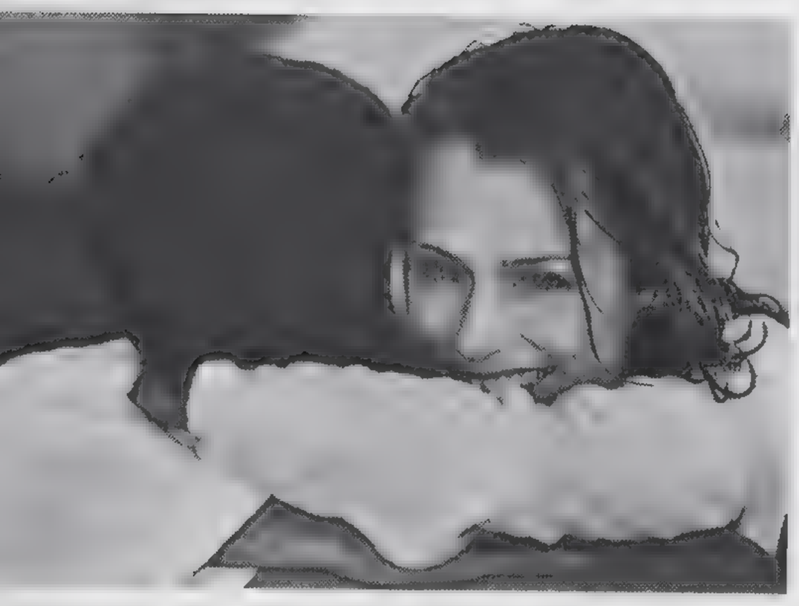
PALACE

Letters home. Snapshots. Finding a special out-of-the-way hideaway. Scenes from a successful holiday...

In Venice... Endless Delight

Certain things travel very well. Certain clothes . . . that share a relaxed attitude, a spirited sense of style. *Above*: Ralph Lauren's yellow Shetland wool jacket, jade cashmere pullover, grey flannels. *Inset left*: The style continues. Perfectly-tailored grey flannel walking shorts, an eggplant cashmere sweater set from Ralph Lauren. . . . *Opposite*: The picture of a wonderful —seasonless—way to dress in sweater-and-pants: a lacy blond hand-knit pullover, soft blond suède pants. Donna Karan and Louis Dell' Olio for Anne Klein & Co. Fashion details, stores, last pages.

At-home away from home.
The private moments,
in between hours...



This page: A charming way to wake up anywhere—Dior's lacy white "bed sweater" edged in white satin, and white charmeuse tulip-wrap briefs, from Sami. The look—the whole idea—thoroughly engaging! . . .
Left: After a shower . . . the classic situation, the classic white terry robe (from Trylon)—you couldn't ask for more. . . .
Opposite: Dressing for "dinner-and." With a little help. Dressing with a very alluring turn: Oscar de la Renta's short black velvet evening dress—narrow sleeves, a narrow-on-the-body shaping, and a soft cascade of ruffle faced in shocking-pink satin. Fashion details, stores, last pages.

The last night...A last look—
at Venice, at the Gritti.
A promise: to return!

This page: In a city for lovers, a setting for lovers—the inevitable. The time: just hours before departure. The place: the Gritti lobby (for more about the hotel, see page 162). The dress—a totally beguiling look *any* night. And for all its glamour, its dazzle—unpretentious, soft, easy, a joy to wear: pleated and strapless gold lamé from Thea [illegible] packed. Set. The hotel launch ready to go. If you have to leave . . . a good way to travel: Calvin Klein's brown/pewter wool tweed longer jacket, straight-and-easy wool tweed skirt, cashmere blouse. Also in this picture: Lauren's big plaid Agnona blanket-shawl, just one of the personal things—charming touches—that have appeared and reappeared throughout the story. Fashion details, stores next to last pages.

John Stember

In Venice, Endless Delight

CIG

There's a new image. A new standard of attractiveness. A look that's always "appropriate," polished. But with an unmistakable dash. An ease. A look with a little more imagination, a lot more charm. It takes in everything — clothes, accessories, hair, and makeup — everything that adds to a certain finish. It has to do with style ...the kind of style that works for an active, working woman — the kind of style and woman you'll see throughout these thirty pages...

NEW NEEDS, ... ANSWERS!

Working style/Saint Laurent style, *left.* Instantly recognizable pieces: a sweater set, skirt, raincoat. But done on a different level—with a little more design, a lot more color, a lot more impact: his fuchsia cashmere polo shirt (about $290) and cardigan (about $340), fuchsia-edged sarong-skirt (about $395), black poplin coat (about $565). Think of the effect—the delight—on a grey, gloomy day! For the Rive Gauche collection. Saint Laurent Rive Gauche Boutique Femme, NYC. Hair these ten pages: Didier Malige of Jean Louis David. Makeup here, Tyen of Paris. Accessories, next to last pages. . . .
***Beauty Note:* The secret of wearing real-color makeup and not looking "made-up"—in the way you focus on one area—i.e., the mouth—and in the wonderful sheer texture of the new makeups. Here, Norell Classic Lipstick #53. The finishing touch—another working asset—Norell II fragrance, just right for day.**

By now, the territory is familiar: for most of us, most of the time, there's the very real need to dress, to look a certain way for day. Across the country, across a wide range of working situations—for an office, for a volunteer job, for a combination of both, for any active pursuit that takes you "out" and brings you into contact with other people—the need to be "dressed" is one you take for granted.

Satisfying that need in a way that's attractive, modern is something else again. It's all too easy to fall for the obvious: the uniform grey flannel or navy pinstriped suit, the routine white blouse. On the other hand, the other extreme: thinking that dressing to be "seen" is an excuse to make a fashion statement, to pick up on every trend.

The point here: there is another, a different approach to dressing for day, one symbolized by the clothes on these pages. Clothes that not only provide the most appealing working options, but give you the best fashion has to offer: the style and sophistication, the individuality, the pleasure. And—a key to active-life dressing—the versatility. These are all looks-in-pieces—pieces to be taken apart, combined and re-combined . . . pieces to slide from day to evening to meet yet another demand shared by every woman who lives "by appointment."

Specifically: clothes that are new versions of classics—updated, and worn in an updated way—with a unique, new accessory, a different kind of coloring. And, clothes that have a unique quality of their own—to act as a foil for simpler, quieter pieces.

As much a part of dressing for day—the hair and makeup. Makeup that adds finish without adding blatant color. Hair that has specific line, more volume without being "set" into place. The total effect, *opposite,* in the new image of an active woman, setting her own pace . . . her own working style.

Arthur Elgort

The new
working style...

IF YOUR DAY STARTS AT 9 A.M. . . .

and ends somewhere around 9 P.M., you want an attractive, "total" way of dressing. But you want more: clothes that not only move—easily—all day, but move just as easily between day and evening. Everything you want on these two pages, from Geoffrey Beene. The base: the best new skirt—with a soft inverted pleat—in black wool jersey—and a beautiful lace-edged silk charmeuse blouse. *Opposite*, as a day look, with his perfect all-around knitted coat—rose wool, shirred, light as a sweater. *This page*, the "turn" to dinner/easy evening, with a wonderful ribbed rose wool bolero, a more ornamental belt and earring. The key to these clothes: for all the versatility, the "workability," you never lose any of the charm, the delight in fashion now. Blouse, skirt, bolero, about $1645. Late August, Bergdorf Goodman; Nan Duskin; Rich's; Jacobson's; Swanson's on the Plaza; Frost Bros. Coat only, about $850. Bergdorf Goodman; Swanson's on the Plaza; Frost Bros. Additional stores, accessories, last pages. . . .

Beauty Note: More of what gets you through a 9-to-9 day—makeup with long-lasting color. Here, in a lipstick: Almay's RichCreme Lipcolor, Plumrose. Makeup, Vincent Nasso.

IT'S THE SWITCH ON A CLASSIC

or a classic idea that gives a new individuality to this whole way of dressing. The best example, *this page:* Gordon of Philadelphia's classic brass-buttoned navy wool jacket and matching skirt. The switch—the most un-classic, romantic high-collared white blouse in thin tucked cotton with lace. Jacket, about $116; skirt, about $54. Saks Fifth Avenue, NYC; Tweeds & Tees, Farmington CT; John W. Heller, Edina MN; Woolf Brothers. Blouse, from Victoria Falls. Santos watch, Les Must de Cartier. . . .

Beauty Note. The best working fashion takes you from day to dinner. So does the best working makeup. For instance—Max Factor's Maxi-Fresh Moisturizing Makeup, a base that stays "fresh" for eight hours.

Another unexpected approach to day dressing—to suit dressing—*opposite,* from Bill Blass. Each of the pieces here is softer, more "designed": his thin grey hand-knit alpaca wool sweater, grey wool flannel dirndl (Angia). And the prettiest suit jacket (prettiest color!) anywhere—pale-pink Shetland wool, cut small, on the bias. About $1300. Lord & Taylor; Montaldo's; Martha, Palm Beach and Bal Harbour; Balliet's; Frost Bros.; Sakowitz. Makeup, Vincent Nasso. Accessories, additional stores, next to last pages.

The new working style...

Arthur Elgort

YOU CAN BE IN A SUIT AND A BLOUSE

. . . day after day and never fit anyone's stereotyped image of "a working-woman-in-a-suit." *Opposite*: A perfectly tailored wool herringbone jacket with matching narrow trousers. The difference—the style—in the brilliant-yellow silk blouse, the wonderful, slightly offbeat necklace. Dana Côte d'Azur jacket, about $465; pants, about $217; blouse, about $122. Dana Côte d'Azur, NYC, Chicago; Bal Harbour, Palm Beach. Alex & Lee necklace. Makeup, Tyen of Paris . . . . *This page*: There's something instantly engaging about a suit this soft, this small. Black-and-white glen plaid from Oscar de la Renta, with a new shorter jacket, a narrow-but-easy skirt, and red silk print blouse. Equally engaging: the way it moves from an office to an evening out. About $710. Sept., Saks Fifth Avenue; Garfinckel's; Marshall Field's; Lou Lattimore; Neusteters; I. Magnin. Makeup, Vincent Nasso. Accessories, stores, last pages.

Arthur Elgort

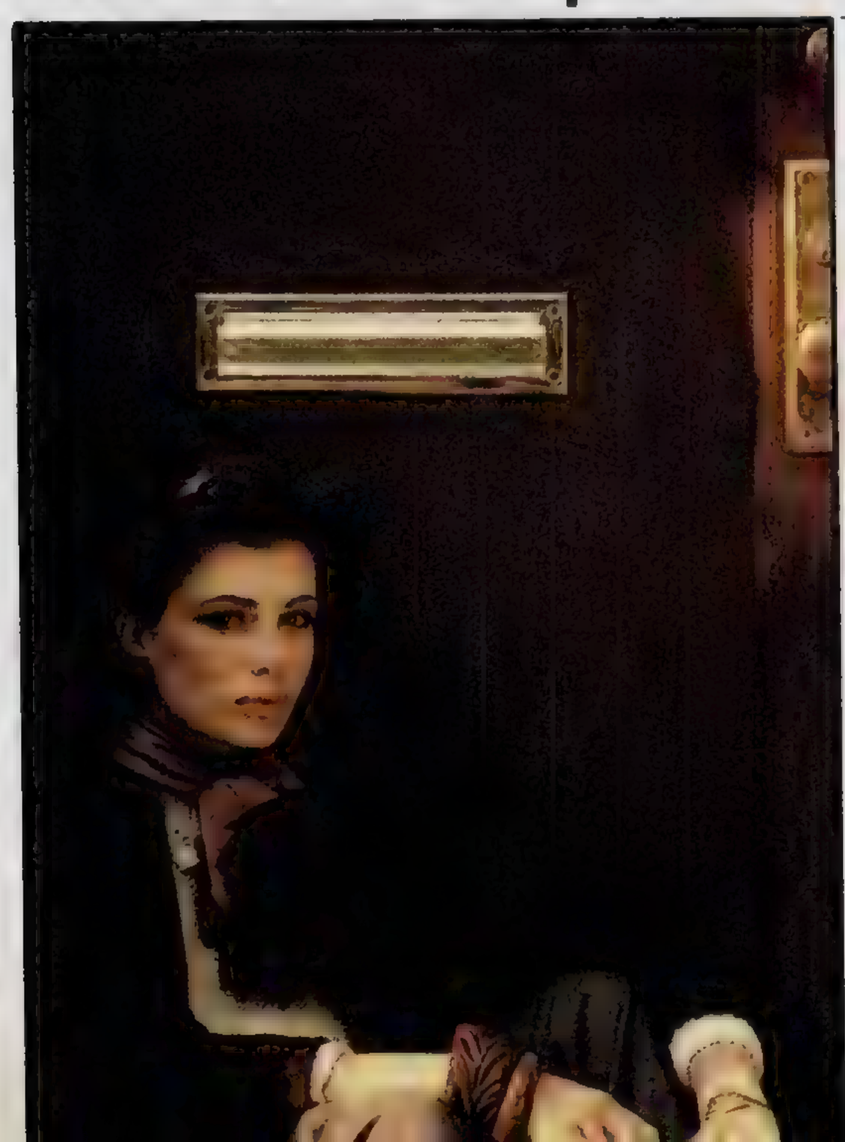
The new working style...

IT'S LIKE HAVING YOUR CAKE AND...

Having the kinds of easygoing and thoroughly engaging collectibles you find at Halston Sportswear—assembled, perfectly edited, a delight to wear! *Opposite:* Complete day dressing that starts with the most versatile coat—his reversible poplin/heathery tweed raincoat (about $600); matching heathered wool skirt (about $190); pullover (about $94); long fringed muffler (about $85). Bergdorf Goodman (skirt, to order); Kaufmann's; Barbara Jean Ltd., Little Rock AR; Balliet's; all Halston Boutiques. . . . *This page:* The softest version of a suit, the best-looking new pieces—his tweedy heather knit cardigan (about $120); inverted-pleat skirt (about $220); crêpe de Chine blouse (about $152). Saks Fifth Avenue; Marshall Field's; Byck's, Louisville KY; Frost Bros.; Bonwit Teller, Beverly Hills; all Halston Boutiques. Details, last pages. . . .

Beauty Note: More Halston collectibles, with an accent on soft color for day. *This page,* Halston's Terracotta lipstick lined with Ginger lip pencil, and Tawny powder rouge. Make-up, Vincent Nasso.

This year, when you are shopping for accessories—as with everything else in fashion—what counts the most is not only attractiveness, a certain level of style and quality, but finding the items that really work—and that stand up to all the demands of an active, working life



When you're working, you want a base of polished, uncomplicated clothes. And, you want more: the style and dash we've been talking about. One way to get it—with accessories that make, and change, a look. . . . Starting, *opposite*, with a pouchy rose-colored shoulderbag—it moves from day to dinner, city to country (here, on a working day, with Kenzo's sweater suit). Maud Frizon bag, about $275. Maud Frizon, NYC; Mr. Jay, Millburn NJ; Right Bank Shoe Co., Beverly Hills. . . . *Above*: When you add a special belt, you get a look with more character, more dash. Here, one of this season's most special: Alex & Lee's braid/stone wrap, with classic flannels, a textured cardigan, silk blouse. Belt, about $700. Margie Roth, Sylvania OH; Marion Wagner, Los Angeles; Obiko, San Francisco. Suit, Christian Dior Sportswear. . . . *Left*: The shorter muffler, one of the season's key accessories. Here, the surprise of hand-painted chestnut leather with a tweed jacket. Muffler, Jerry Kott, about $60. Henri Bendel; Jayne Marie, Portland OR. Cesarani suit. These two pages: hair, Edward Tricomi and Bob Fink—both of the Pipino-Buccheri salon; makeup, Tyen of Paris, George Newell. Fashion details, next to last pages.

Andrea Blanch

SHORTLINE

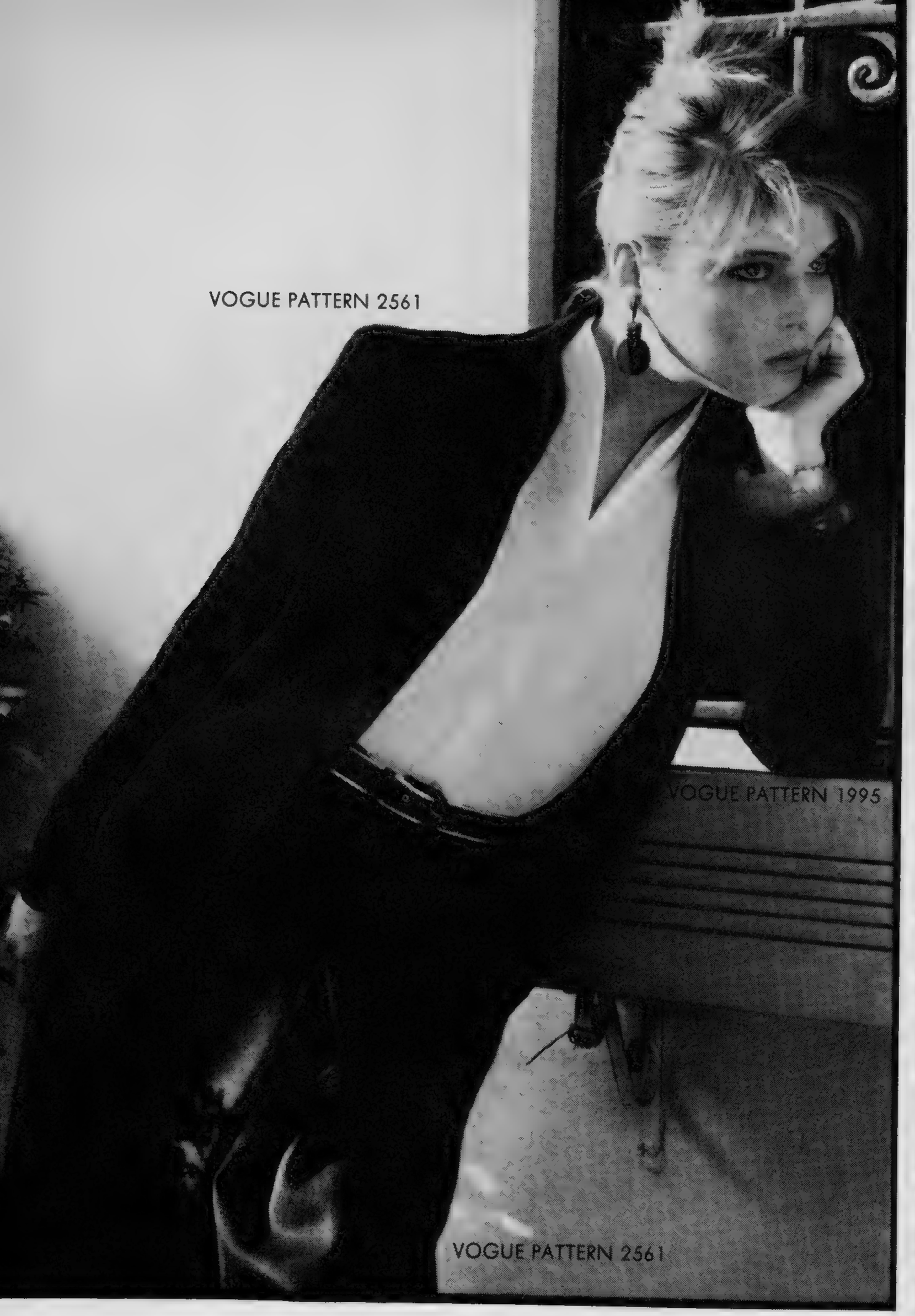
The new working style... in accessories

In any year, an important working investment: a good bag. The news this year—the best-looking bags, all well thought out, designed to really *work*. The most practical way, two at a time: a small, shaped clutch (or its equivalent) in an unusual color, a different texture, for your wallet, keys, small, personal items. And, for everything else everyone *has* to carry today—all the papers, folders, exercise gear, extra shoes, whatever—new variations on totes and carry-alls. All of them, feminine, appealing, roomy—they hold all the "extras" *plus* the smaller bag (which slides out at lunch, dinner, or nonworking hours). *Above, left to right*, the working combinations . . . For the busiest days, *two* terrific totes to wear together: Bagheera's wine leather drawstring saddlebag ($245) with room for all the basics—and more. And Fendi's flat, snap-front tote in sage-green embossed leather ($330) . . . To add color—snap—to muted tweeds and fall's darker colors, a cherry-red textured leather clutch (Coach Leatherware, $66). Here, to slip inside a multi-pocketed rubberized purple bag (Enny, $149). . . . A small dark-brown pressed leather shoulderbag with a shiny, waterproof coating (Enny, $140), and Bottega Veneta's bright-red city tote—an especially roomy bag that's a little more "dressed" ($240). . . . From Hunting World, a sporty dark-brown leather shoulderbag with bridle-leather trim ($210). And a Mark Cross "bucket" tote ($190) in embossed camel-colored leather. . . . A real find!—a brown leather, brass-buckled briefcase that's feminine, soft. Trafalgar by Marley Hodgson ($170). With it, La Bagagerie's smaller saddlebag in chestnut-brown lizard ($400). All prices approximate.

The new focus on a neckline . . . with a short, softly tied muffler. In mohair or cashmere, in leather or lace—day or night—it's one of the best accessory buys for fall and one of the fastest look-changers. *Opposite*, the difference a pale-lavender cashmere muffler makes—this one from Echo Scarfs, worn against Perry Ellis' grey flannel jacket and charcoal Shetland crewneck. Muffler, about $50. Other accessories, fashion details, next to last pages. . . .

Beauty Note: The pickup of soft lavender pinks in your makeup. Here, Wood Plum Creme eye color, Boulevard Pink lip color. Both Estée Lauder. Hair, Bob Fink of the Pipino-Buccheri salon; makeup, George Newell.

GOOD NEWS!
GREAT WORKING BAGS
THAT HOLD EVERYTHING...
WITH STYLE



The new working style... with vogue patterns

To sew: the kinds of clean, very versatile classics that everyone wants—and needs—for polished day-to-day dressing. Plus, all the new "small" things that add charm, an edge to the way you look. . . . *This page*: the softest jacket and one of the most versatile—in navy velvet. A jacket that works for day, for dinner, for pants, for skirts (here, with a navy wool gabardine front-pleat skirt). What "turns" the look: a white silk satin blouse—an "accessory" to count on. What else: the new drop earring, stiffer, shorter (by Isaac Manevitz for Ben-Amun, about $10) . . . the inch-wide whiskey-colored belt (Infinity for Omega Fashions, about $26) . . . the look of a "stronger" wrist (rust bangle, about $40; carved mustard-colored cuff, about $25; both Ann Peerce). The jacket and skirt, Vogue American Designer Original by Edith Head, #2561. Jacket fabric, J.B. Martin Velvets. Marshall Field's. Skirt fabric, J.P. Stevens. Beverly Fabrics, California; Hancock Fabrics, Seattle and Tacoma WA. Blouse, Vogue American Designer Original by Joseph Picone, #2550. Fabric by S. Shamash & Sons. Weller Fabrics, NYC; Minnesota Fabrics at White Flint, Rockville MD. *Opposite:* The kind of coat that goes over everything—Bill Blass's easy-as-a-sweater mohair blend. Here, over a very feminine blouse in white batiste, blue gabardine trousers. And, for real style—impact—a wide, crushy purple snakeskin cummerbund—it makes any look more "dressed." Belt, Ruza for Elegant, $90. Coat, Vogue American Designer Original by Bill Blass, #2298. Fabric by Franetta Fabrics. Altman's; Stapler Fabrics, Philadelphia. Pants, Vogue Pattern #7324 (fabric same as skirt, above). Blouse, Vogue American Designer Original by Calvin Klein, #1995. Fabric by A.E. Nathan. Macy's, Herald Square. Fashion details, fabric, pattern information, and stores, see last pages. Hair, Bob Fink, Edward Tricomi of Pipino-Buccheri salon. Makeup, George Newell; Tyen of Paris.

THE MOST VERSATILE PIECES

VOGUE PATTERN 2550

VOGUE PATTERN 2298

VOGUE PATTERN 7324

Andrea Bianch

Today, attractive workaday essentials are easier to find than ever—designed with a new level of style and quality—as practical as they are good-looking . . . **1)** Watches with larger, easier-to-read faces, bright textured bands. These, all quartz, *from the left*: Baume & Mercier, $950; Girard Perregaux, $475; Omega, $395; Seiko, $200; Longines, $1100; Concord at Tiffany, $640. Lizard-skin straps, Hadley-Kalbé, $23 each. . . . **2)** Makeup cases in new, unusual colors, from the left: purple leather, Sharon Bovaird, $19; wine suède, St. Thomas, $10; fuchsia parachute nylon, Prada, $60. . . . *Opposite*: The best of the working organizers: **3)** chestnut-brown leather clutch, $300, and **4)** leather credit-card case, $65, both Bottega Veneta; **5)** calf leather "reminder" pad, Les Must de Cartier, $75; **6)** three-paneled calf-leather clutch with change purse, card carrier, $450, and **7)** black leather clutch with fold-over flap, $150, both La Bagagerie; **8)** cowhide agenda with date/address book, pen, Caddylak Systems, NYC; $46; **9)** good working frames, by Silhouette for Avant–Garde, $75. . . . Wallets that work—with style: **10)** in black leather from Gucci, $115; **11)** three-flap madras leather wallet with check book and card space, Bottega Veneta, $110; **12)** slim clutch wallet in mocha leather, St. Thomas, $38; **13)** pigskin/leather wallet, from the Signet Edition by Mark Cross, $95. . . . **14)** Classic collectible belts, *from left*: from La Bagagerie, $95; Trafalgar, $21; Coach Leatherware, $20; Ralph Lauren Leather Goods, $40; Ralph Lauren Leather Goods, $40. . . . Working woman's necessity, an organized, organizing agenda: **15)** leather portfolio with date book, calculator (closed view in another color, **16**), by Bottega Veneta, $220; **17)** leather address/calendar book, St. Thomas, $46; **18)** Caddylak Systems cowhide agenda, same as 8); **19)** black leather diary with pad, La Bagagerie, $125. All prices approximate. Stores, details, last pages.

THE NEW WORKING ACCESSORIES

Jo Francki

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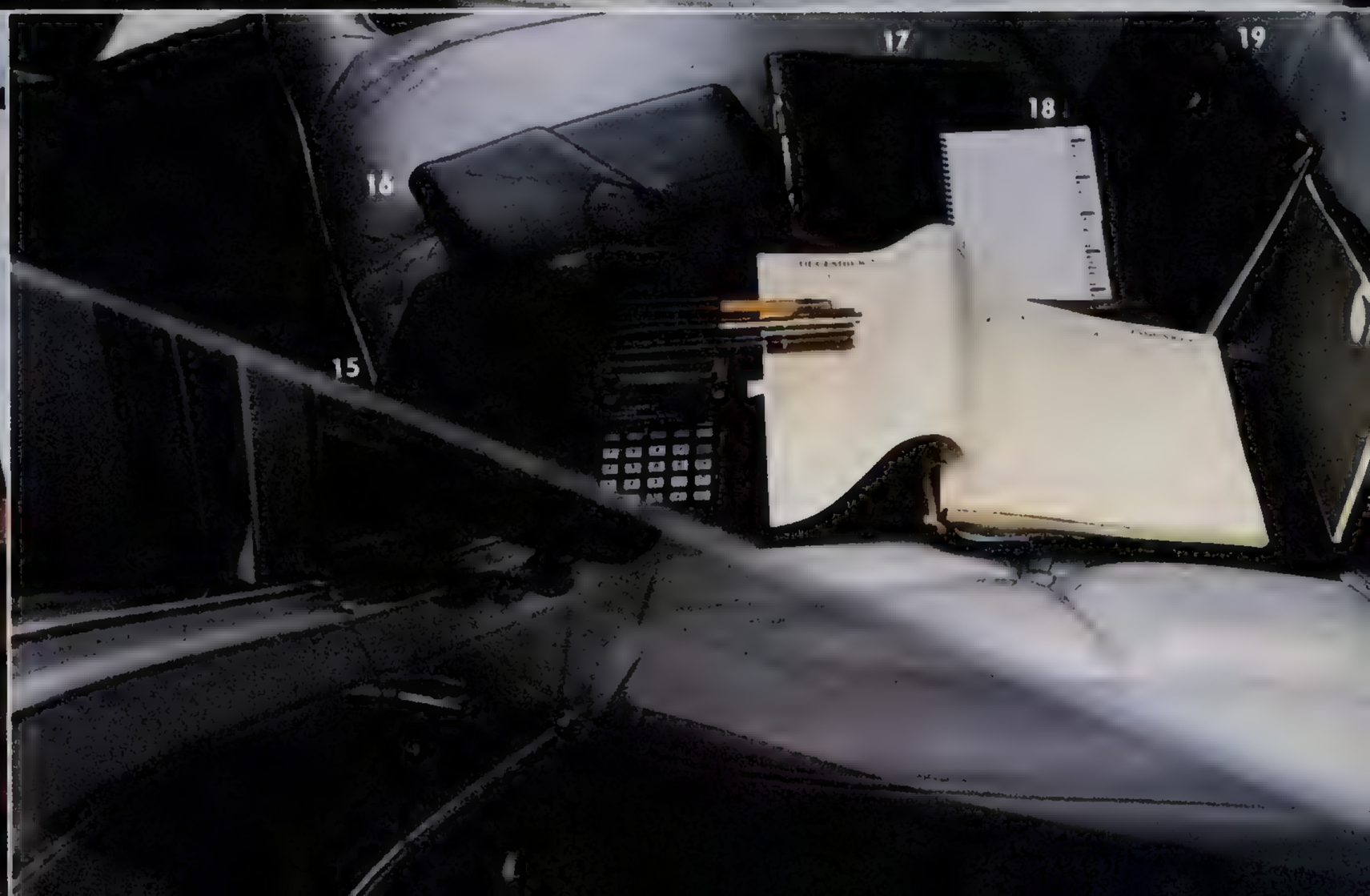
The new
working style
in accessories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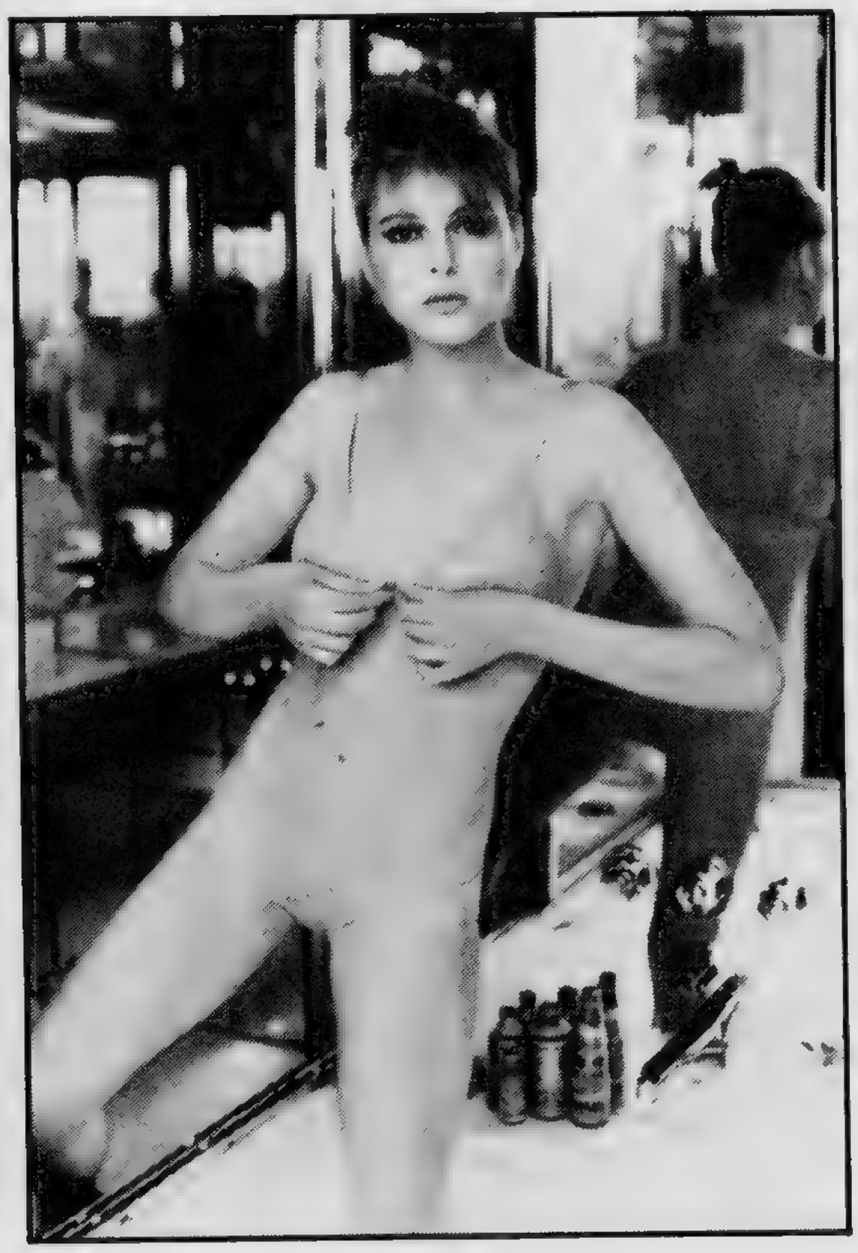
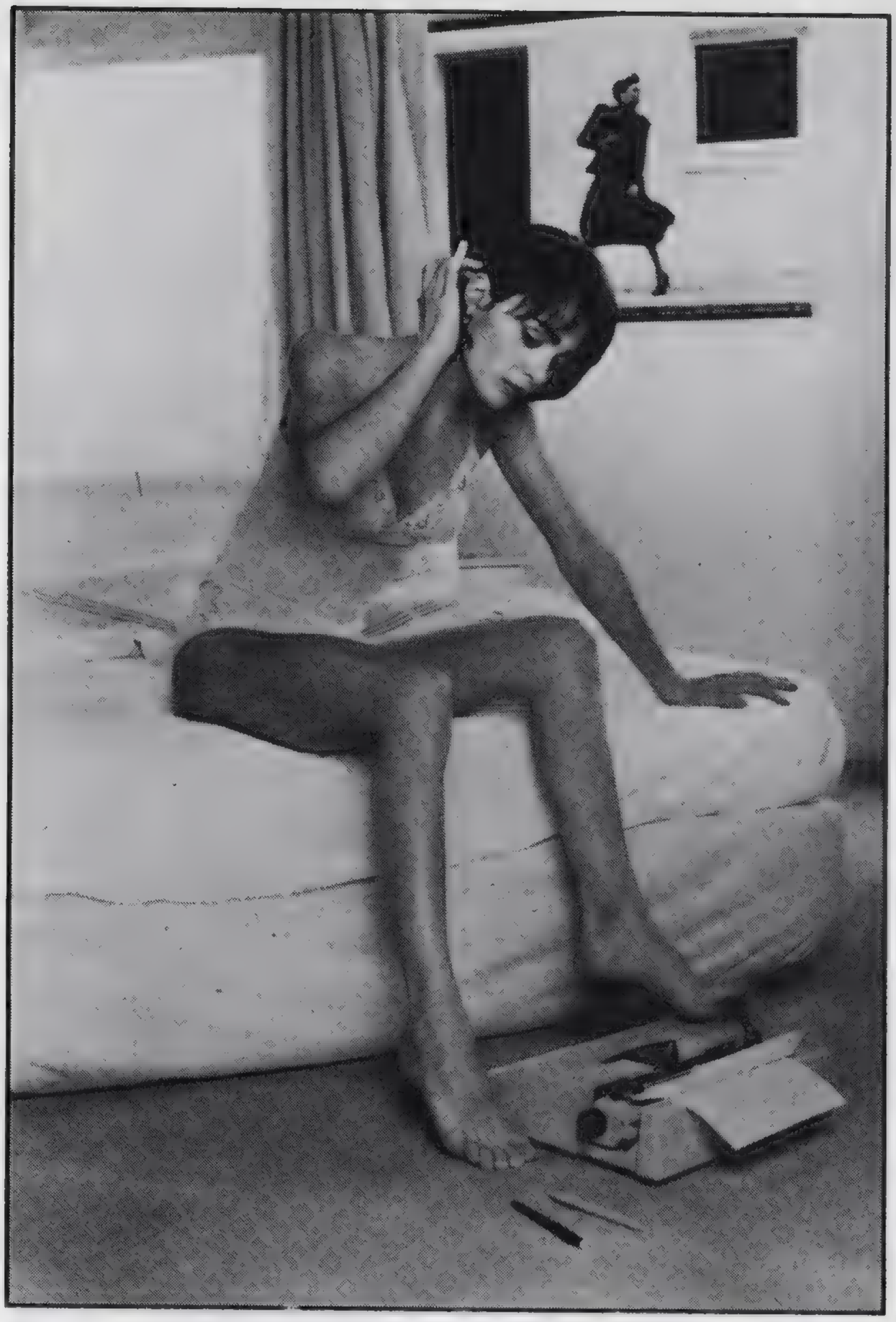
THE NEW WORKING STYLE...IN LINGERIE



ingerie that does the job —no matter what your needs—and does it beautifully. In colors that delight—new deepened colors with a touch of rose. And with the prettiest effects, to give you an unseen "lift" throughout a working day...and on into evening

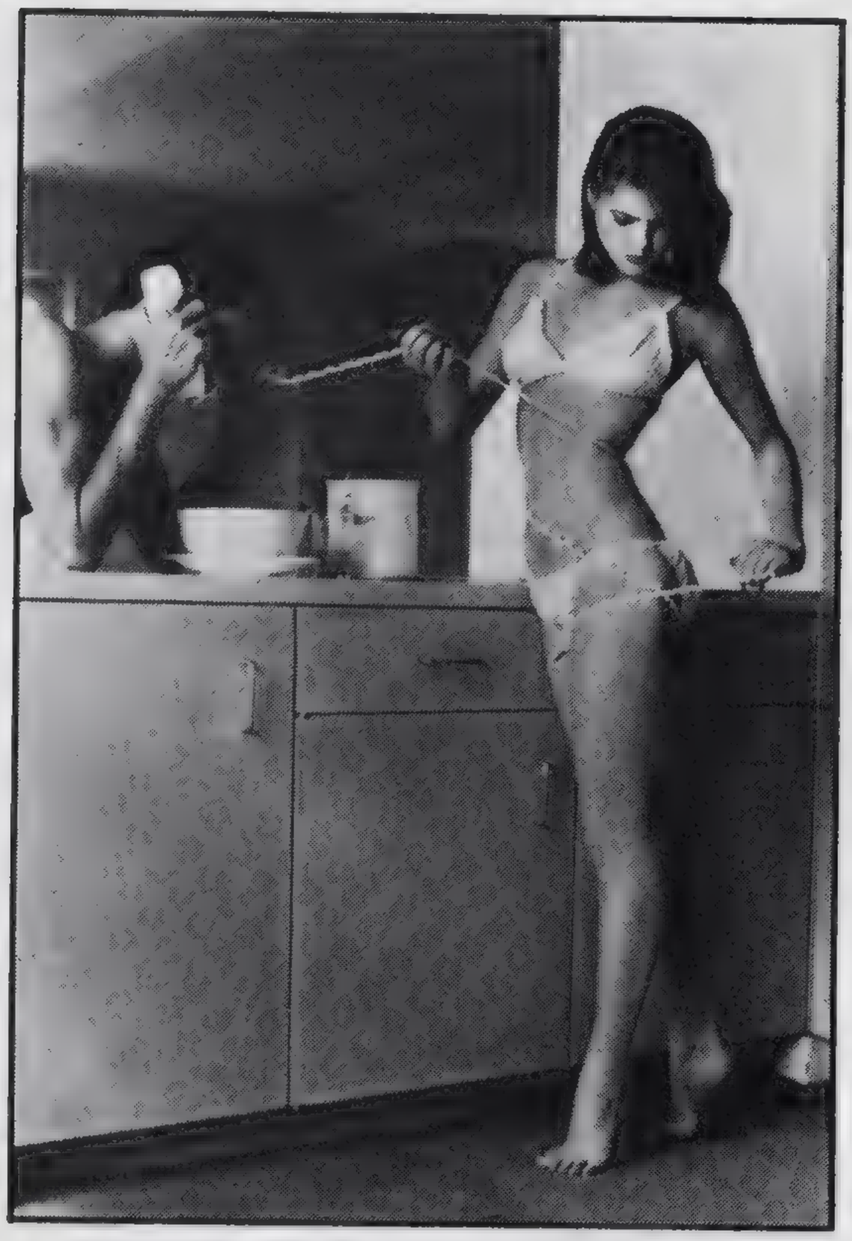
The hardest thing to find?—it used to be something to wear under knits—something free of bumps, buckles, or bulges ... and free of any tendency to cling. Now, in a season of knits, the perfect lingerie: smooth, sleek, and still very, very charming. From Olga, the look of lace, and all the smoothness you need in a bra ($8) and bikini ($5) of polyester, *opposite page*. Bloomingdale's; Marshall Field's; Bonwit Teller. . . . Or an underwire bra ($12) and bikini ($8) *top left.* With sheer inserts, an iridescent finish. Of nylon/Lycra by Vassarette. Macy's; Hecht's, Washington DC; Jordan Marsh, Florida; The Parisian, Birmingham AL; Stix, Baer & Fuller. . . . For days that start in the office, end anywhere—Gloria Falla for Lily of France's nylon/Mylar soft cup bra ($9) and bikini ($6), *above left*, dusted with gold! Saks Fifth Avenue; Hudson's; Bullock's. . . . For the smoothest line, a hint of control—the body stocking, *above right*. By Lejaby. Polyester/Lycra/nylon ($39). Bloomingdale's; Sapphires, Coconut Grove FL; Frost Bros.; Bullocks Wilshire, Wilshire Blvd.; Tushery, Hermosa Beach CA. All prices approximate. *Beauty Note:* For another kind of lift ... Opium bath products by Yves Saint Laurent. These four pages, hair, Edward Tricomi and Bob Fink—both of Pipino-Buccheri salon. Makeup, George Newell; Tyen of Paris. Scene: at One Fifth Avenue, designed by Shelton, Stortz, Mindel & Associates.

The new working style... in lingerie



MORE ANSWERS...

Just in time: the prettiest new ways to keep warm . . . Chinese silk knit camisole and hipster, *right*, piped and trimmed with French lace. Top, $65; and panty, $38. Hanro of Switzerland. Bergdorf Goodman; Jacobson's; Victoria's Secret, San Francisco. . . . Or, the tiniest bra and string bikini in a rosebud-print cotton flannel, *below* (every little bit helps!) by Sabeth-Row. Bra, $18; and bikini, $11. Saks Fifth Avenue; I See London, Milwaukee; Neiman-Marcus.



MORE NEW DELIGHTS

What to wear under pants . . . is still a problem for most women. *Opposite page:* a new, very "workable" solution—the smoothest brief, seamed only once—down the back—with a matching seamless bra. Both in a fabric so thin it feels naked, and in a wonderful new lingerie color—deep, rich, earthy. Bra, $8, and brief, $7, of nylon and Lycra by Formfit Rogers. Saks Fifth Avenue; Sakowitz; Bullock's. Pen, Les Must de Cartier. Other accessories, both pages, next to last pages. All prices approximate.

***Beauty Note*: For the smoothest skin—Revenescence Moist Environment Body Treatment from Charles of the Ritz.**

A WORKING SCENARIO...

The plot is very familiar. Monday-to-Friday: five days of racing against the clock. Five days—at least one of which involves an evening out—of trying to do the impossible. The challenge: to get through it all without looking as though you've been through it all. The answer—from a dressing point of view—in the capsule wardrobe-in-pieces here from Halston. . . . *Day 1:* An easy skirt and matching narrow coat in double-faced taupe wool, with a black silk crêpe de Chine blouse. *Day 2:* The same skirt with a matching jacket and white silk crêpe de Chine blouse. *Day 3:* The same jacket with taupe wool pants, a black cashmere-and-silk crewneck. *Day 4:* A change of jacket—to black cotton velvet. *Day 5:* The black sweater with a black wool gabardine skirt, brilliant-blue suede jacket. *Last frame:* A move to private-life dressing—black twill pants, a black wrap sweater with red-and-blue leaf print. The other possibilities are obvious. So is the attractiveness, the style. The one thing—the key thing—you never do: waste time worrying about the way you look! Accessories, additional details, and stores on the next to last pages.

Duane Michals

Above: **The picture of a new, a different standard of attractiveness at work today. Everything about it—from the soft, easy line of the hair to the healthy buffed shine on the nails to the subtle polish of the makeup—reflects a high level of care. It's a look with a definite finish. But there isn't anything about it that's excessive, over-done, over-apparent. It's the look of an active woman who knows what her priorities are and who knows how to deal with them in the limited time she has available. How to do that—the story on these eight pages. Hair, Didier Malige of Jean Louis David; makeup, Wendy Whitelaw. Opposite: hair, Edward Tricomi of Pipino-Buccheri; Garren at The Plaza. Make-up: Bonnie Maller; Wendy Whitelaw.**

Today, the whole question of beauty in an active context is a question of time. What's true for all of us: there's more to do, less time to do it in. More good reasons for wanting to—for having to—look a certain way, less time to do everything that makes it happen. It's a modern working dilemma...

Look at any active woman's appointment book. What you won't see: any white spaces. It's all filled in—and filled in in pencil to accommodate the last-minute changes, additions, crises. The constant challenge—symbolized by that kind of agenda—how to fit everything into a 5-day working week, an 8-, 10-, 12-hour working day. How to balance needs and demands. How to juggle the appointments, balancing business vs. personal.

What adds to the challenge: on a day when you need energy, stamina—a day with an important business lunch and business-related drinks from *(Continued)*

(Continued) 5-to-7—what happens to your lunchtime or 6:00 P.M. exercise class? During a week of nonstop meetings and seminars—where you're suddenly addressing a larger "audience"—what happens to your standing appointment at the hairdresser? And that exercise class, that haircut, manicure, whatever are not self-indulgent luxuries. They are essential to maintaining the kind of attractiveness and fitness that are essential in any working life.

There's no way around the fact: good looks and good health today start with an intelligent use of time. With a certain flexibility. With getting up an hour earlier—if necessary—to get in a 2-mile run. With finding a health club or gym that opens at 7:30 A.M. (the best do) for a before-it-all-starts-in exercise class. With checking-in before you head off to your dentist to make sure the dentist is running on time and to avoid the 40-minute waiting-room wait. With going to a hairdresser in the early morning/evening.

But the real key to using time intelligently: redefining what you want to achieve in the time you have available. If you're trying to maintain a hair style that's very "styled" into place . . . or a hair color that's far from "natural" . . . very long, very red fingernails . . . a look that requires a lot of makeup, you could be wasting your time. At work now—a different standard of attractiveness, a new image of what looks right in a modern sense. There's an unmistakable finish, a racier style, and there's nothing excessive about it. It means using your time to concentrate on the larger picture: on getting the best "base," not on worrying about the surface details. It means getting a haircut with line and versatility—but with ease; hair that you can manage, hair that doesn't take constant fussing and setting. It means getting a good facial and following an individualized skincare program (which takes a lot less time than you think) so that a minimal, fast day makeup—what you're after—has a maximum effect. It means following an exercise program, a sensible diet for all the right, all the healthy reasons. It means finding expert help if you need it—experts ranging from medical to makeup specialists. It means learning to take advantage of what's available today in the way of products, services, quick do-it-yourself tricks—and more of everything is available now. You'll find the best working/time-saving tips on these pages . . . starting with the smart way to start every morning . . .

Early—that's the way to start—because early means "enough time to get looks ready to last through the day." If 9:00 A.M. starts your working day, set the alarm for 6:55 to allow five minutes of focus. Then, exercise, *always* the best way to grab alertness fast, but especially in the early A.M. to shake off all vestiges of sleep. (*Example: one of the best ways to get going is to stretch down with one leg as far as possible toward the end of the bed while stretching your arm up and up in the opposite direction as if to pull yourself in two. Hold for a count of five; relax and repeat with the other arm and leg.*) Daylight is the great revealer. Use it for an early A.M. skin check with the help of a magnifying mirror.

Why is the state of your skin so important? Makeup won't last till lunchtime if skin is still cluttered with "debris"—toxins, dead cells thrown off by the body during the night. For this reason, the first cleanse of the day is infinitely more important than the last one.

Relax your muscles in the shower; aim the jet on your nape, across shoulder blades and down spine to coccyx. Invigorating, toning. Then, while your body's still damp, apply fragrance to be blotted in by the towel—it lasts longer that way. Apply a moisturized sunscreen to your face to do two jobs at once. Everyone needs all the moisture she can get (as a "lid" for natural moisture as well as adding more to give makeup the smoothest surface to work on). Sunlight is aging to the skin, so a sunscreen on the face makes sense in summer.

Mid-morning apathy at the office can definitely be linked to missed breakfast or coffee-and-bagel on the run. Don't fall into that trap, for energy levels during the day depend on what you ate after the night's "fast." It's no big deal; one good choice is a banana, whole-wheat toast, honey, orange juice, and ten minutes to digest it sitting down with the morning paper. Don't strain the juice; the fiber helps the intestinal tract perform better. Take-along lunch: salad, fruit, chicken—that way "lunch" can stand for a set of tennis, a walk in the park.

Fifteen minutes is all it should take to apply a makeup that has *staying power*, because you've already taken care of the *one essential* that can deliver it—the right "canvas." When you know today's makeup has to stand for "tonight's" as well, use one of the new tightening products—Jovan's Wrinkles Away, Germaine Monteil's Supplegen Firming Action Moisture Creme, Elizabeth Arden's Bye-Lines—which have been formulated to give more of a platform for makeup, smoothing out tired lines, giving more finish to poor skin tone. Use a cotton-tipped stick to apply *all* skincare products and base.

"Less is more" is still the best yardstick for makeup application. You can always add. You don't want to have to take away excess and risk ruining the total look. Don't cover all your face with base—a one-color skin looks fake. Add blusher (dark colors resemble your own blood, so looks more natural) to look "healthy," and check out application in the magnifying mirror before departure. Same goes for eye makeup—which shouldn't be obtrusive. Best tip: choose a subtle shadow and think smoke (soft), *not* color.

If you wear glasses, the lenses may overemphasize tiny "laugh lines," which make you look older than you are. Cover the lines with a concealer matched to skin tone and use the same product anywhere you have a problem. . . .More tips on the next four pages.

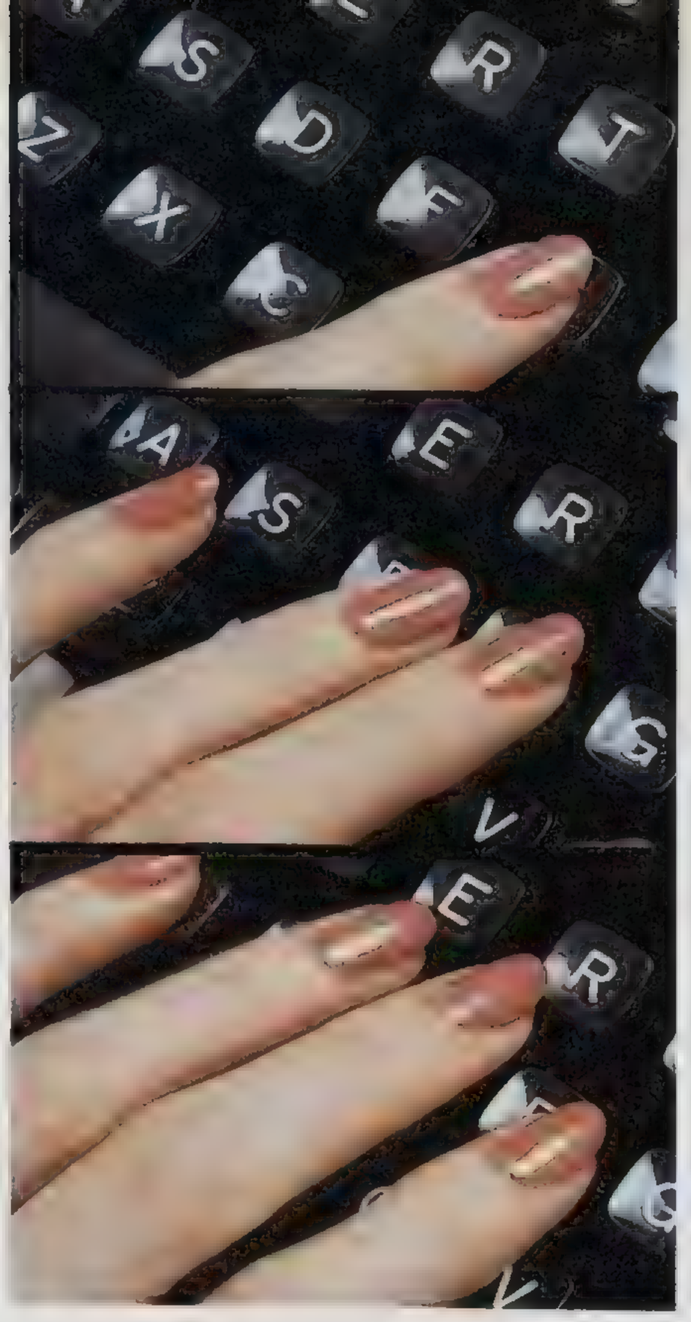
NATURAL PRIORITIES

For women who work and have babies (or children), every minute of free time takes on special significance. Again, planning is the key to keep you from that once familiar attitude toward a family vs. working life: "I feel so torn." There's no wrench when regular time is set aside for family encounters (see *right*), essential for self-security. A young TV producer we know shares her morning tub on a daily basis with her one-year-old daughter . . . says it starts her day on a high note, puts her life in "perspective"—it's a special time she feels they both look forward to. A.M. or P.M., whenever, wherever isn't important. What is—the planning to make sure time together happens on a regular basis. Fragrance in the bath for mother and child: the new Bill Blass for Women Bath Port. Other soothing ideas for bathing: Lauren Bath oil from Ralph Lauren's collection, the Village Bath Green Apple Bubbling Bath Oil.

Hair, Didier Malige of Jean Louis David; makeup, Wendy Whitelaw

Duane Michals

The new
working style...
in beauty



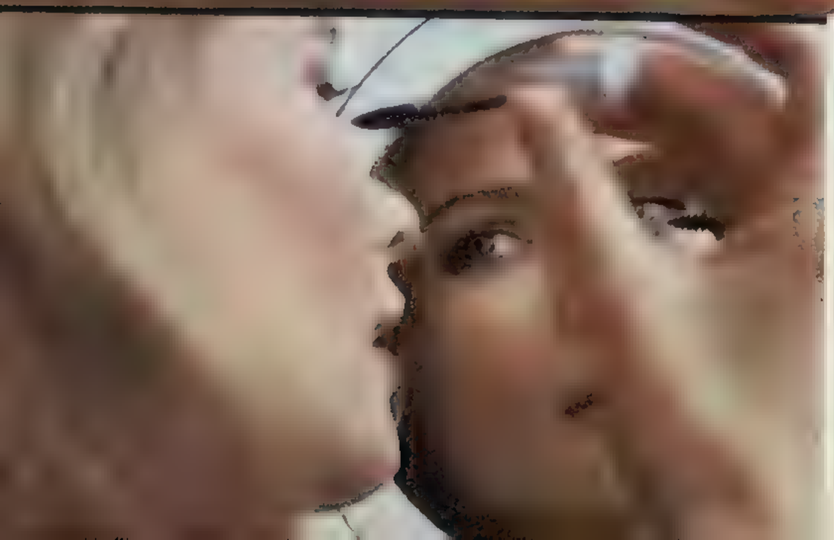
The face you take to work is going to look better with makeup. Key question: How to apply makeup so that it lasts through a centrally heated or air-conditioned day? First, skin has to be prepared—scrupulously clean, clear of the night's dead-cell build-up, which can (and often does) mix with makeup to produce a dreary un-fresh look in minutes. Skin must also be cool and moisturized to protect it from whatever elements wait outside—and inside. This way, makeup has a good chance of survival. The mask is the best total cleanser, with a faster action than most women realize. A five-minute mask in the A.M. is the best preparation for a makeup that has to last through a business day and go on into the evening, too. Makeup depends on a well-conditioned skin in order to perform.

MAKEUP AT WORK: KEEP IT LIGHT

Makeup at work means color—on face *and* nails (best length for nails: workmanlike/short, see *above*). If you spend the day under fluorescent light, realize that kind of light will emphasize a sallow skin, increase the "yellow" present in some makeup colors. Play safe by avoiding cream, beige, coral tones.

A.M. CLOSE-UP

A magnifying mirror at home and one in the office drawer are big time-savers, precluding makeup errors, ensuring enough *blending* away of excess color. Check your face out before leaving home and quickly upon arrival at your job—often different kinds of lighting. Add or subtract gloss—if you feel you need to; in the one minute it takes, you'll know the job's been taken care of for the day ahead. Self-confidence about the way you look plays a definite part in the way you're going to perform. If you have something to hide, a breakout, scar, broken capillaries, use a concealer product and carry it with you—it's packed like a lipstick—to "patch" up at lunchtime—one firm stroke should do it. Perfect example of "more haste, less speed": mascara application. If you don't give it enough time—three minutes—it gets smudged, may need to be reapplied.



HARDWORKING PRODUCTS

Early A.M. fast deep-cleaning Facial Pack/Peel Off Masque by Shiseido or Super-Moist Masque by Germaine Monteil; "brightening" moisturizer (also a transparent gloss), Bonne Bell's Face Gloss, or "warm" Active Day Protecting Moisture Cream in Sport Light by Elizabeth Arden; Ambitious Rose nail enamel, Charles of the Ritz; pink to red Fondant à Levres Lip Gloss Wands, Lancôme; Erace Cover-Up Stick, Max Factor; to hide scars, Lydia O'Leary's Covermark.

Duane Michals

The new working style... in beauty

EFFECTIVE MOVEMENT

Lunch means time off, an opportunity to grab as much oxygen as you can and—vital—to stretch legs. A day spent sitting in only two or three positions is asking for fat thighs and/or swollen ankles. Walk somewhere—even if it's only around the block. Better still, play or learn a speedy game (squash/racquetball) for thirty minutes. Change heel height at lunch—it's as good as a rest and your feet deserve it.

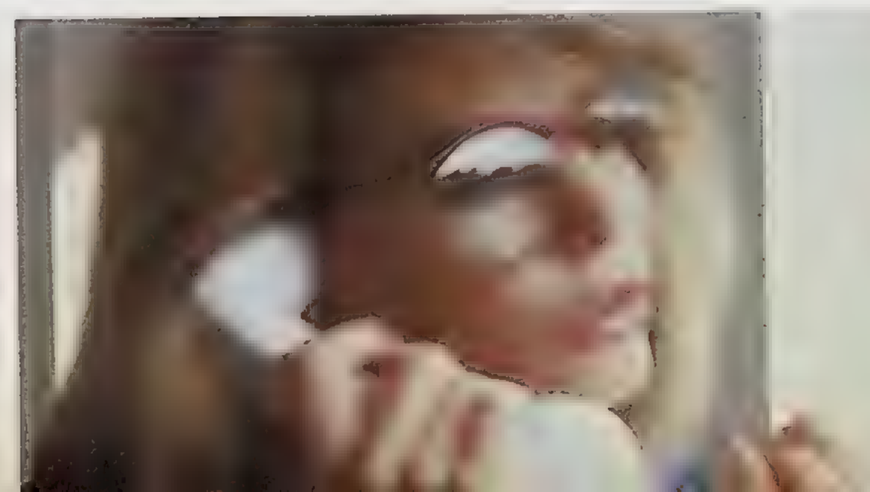
Good posture doesn't only *look* more efficient; it *is* more efficient. With shoulders "down," and weight resting on the "balls" of the feet (should be kept slightly apart as much as possible), the body doesn't have to fight the tensions produced by slump and slouch, so you'll feel more alert.

If for no other reason than a late, late night, you do feel sleepy at work, use "conscious breathing" to wake you up. Take some deep breaths through your nose, exhaling explosively each time, ridding your body of carbon dioxide and other waste matters. Yawn widely two or three times, too. These breathing exercises work. Try them when needed.

Fashion details, last pages. Hair, Didier Malige of Jean Louis David; makeup, Wendy Whitelaw; nails, Wanda of Klisar Skin Care

YOUR NATURAL TOOLS

Good investment in time? A manicure—because nails/hands are always busy at work, need attention because they attract attention. A hangnail is an unnecessary distraction, disturbing concentration. If you're constantly on the phone, the wrong size and/or loose earrings are also irritating; so are glasses that are too heavy or slip, a hair style that "gets in the way." When you fidget, you don't smile; a smile can be transmitted over the phone.



A.M. TO P.M. PORTABLES

In the desk: spare hose, needle and thread, nail enamel, cotton-tipped sticks, toner (for fast clean-up/cool-down of skin), mini-brush, hair spray, hairpins; blusher, lipgloss, magnifying mirror; soap, hand towel, mineral-water spray; toothbrush and paste, dental floss, mouthwash. In purse: eye pencil, concealer, powder, lipstick, tissues, comb, cologne.

At the end of a working day even at your most fatigued, exercise will deliver renewed pep fast. This is fact, not fiction; but, if you can't grab even a half-hour exercise class after work and have to go straight out for dinner, start your transformation from day to night by literally shaking yourself up physically. Standing, bend from the waist and brush your hair down from the nape, sending a quick flash of fresh blood to your scalp—and brain. Swing your arms backwards and forwards, ending with a swoop up to the ceiling. Your body's best friend—your own circulation—will have warmed up your skin, given it color.... Take off your shoes, wiggle your toes, shake out your hands and you'll feel relaxed, refreshed. Brush up your brows—it makes you look younger; spray cologne behind your knees, on the soles of your feet, in the crook of your elbows, then relax, arms hanging "loosely."

SKIN REVIVAL

Short cuts to add "life" to your looks when there isn't time to go home after work: clear away smears/smudges, correct blurred edges fast with a cotton-tipped stick dipped in toner. Spray face with mineral water or pat with cool tap water. *Pat*, not rub. You don't want to wipe out your A.M. makeup, just "tidy" it up. When skin surface is cool, it provides a better base for "more" color—the key word for makeup at night (to compete with artificial—often "diluting"—lighting). Use a concealer stick to "patch" makeup, cover problem and shiny areas. Blend well, leaving no demarcation lines.

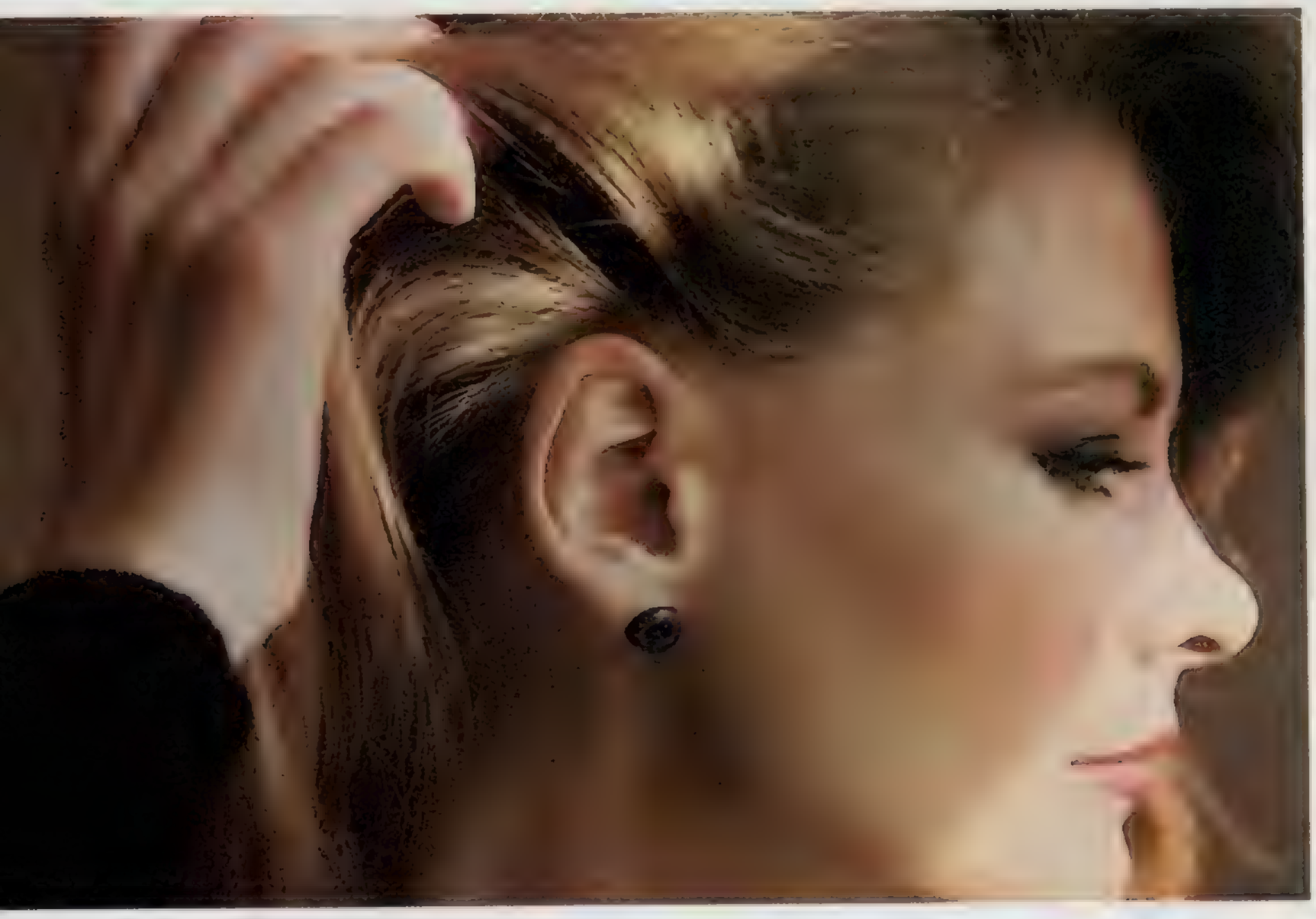
Portable clean-ups: toners (for dry skin) like Clinique's Clarifying Lotion 2, (continues Clinique's three-step cleaning/calming regimen), or (for oily skin) Charles of the Ritz Extra-Strength Clarifier; Pantene's Sport Treatment de Pantene hairspray for surface dust/pollutant removal; Evian Mineral Spray for fast fresh-ups; Neutrogena's travel kit holds practical mini-sizes of soap (three small bars), hand cream, body oil, shower gel, even shampoo. Great purse colognes that work from morning to night: Chloé by Parfums Lagerfeld, Blue Grass by Elizabeth Arden, Oscar de la Renta Parfum Spray and Norell II.

DAY INTO NIGHT

Following basic makeup rules produces the best results for looks that have to change at the job—from "daily routine" to an "all-out" evening. Best short-cut rule: *light emphasizes, dark detracts* ... means *white gloss* emphasizes most of all, highlighting wherever it's placed ... in eye corner, blended along browbone, eyes look larger, pupil color vivid ... on backs of hands, wrists, catches light, making gestures more meaningful. Next rule to observe: liner should "smoke," not "line," as with Chanel's Crayon/Smudge Eye Liner with soft sponge tip for malleability ("smoke" as close as possible to upper and lower lashes). Blusher is also an essential part of any quick change after dark. *Smile* at yourself in the mirror to find best blusher location. To look natural, yet "special," place color in center of the "apple" that "smile" muscles make, blend up and out to temples. Other tips: lip liner, gloss for mouth center and ear lobes, powder (with glimmer) to catch the light, helping face shape ... even at traffic lights ...

Duane Michals

▲ MAKING UP AFTER WORK—DESK LIGHT: MAGNIFYING MIRROR



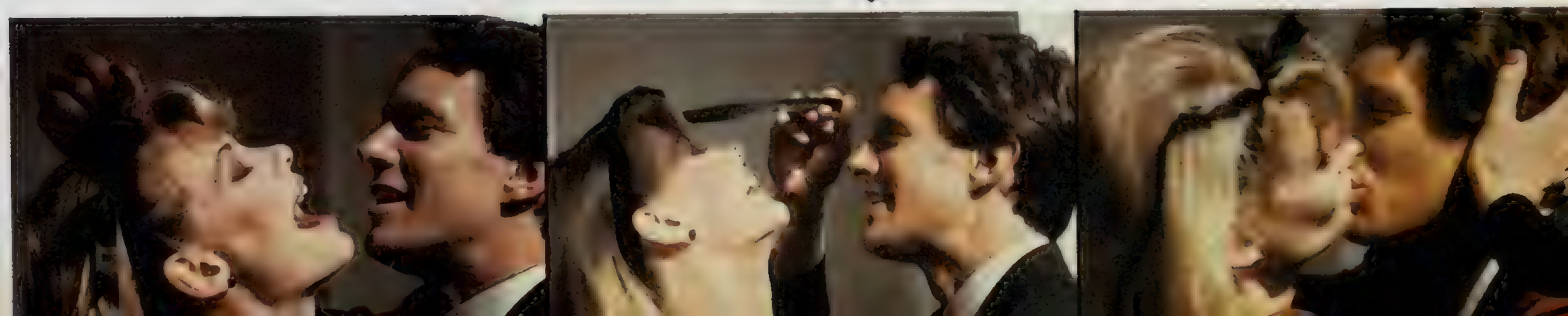
Save makeup tryouts for weekends when you can experiment with new looks, new ideas and "practice" till it works for you. Check out coordinating colors, sold in pairs or trios, to save valuable shopping time. Bonne Bell's new Collage line, for instance, is more than a group of products, it's a system specially devised for working women with little or no time to find the right colors for themselves. Each blusher, eye makeup product, and lipstick has been designed to work with one of six Moisture Bases, which should be chosen first (in the shade closest to natural skin tone); all coordinated colors are printed right on the package. Here *(left),* Base One Ivory indicates Apricot All Day Blush, Collection I Eye Shadow, Brown Precision Eye Pencil and Mascara, Pink Spice Moisture Seal Lipstick.

Hair, Garren at The Plaza, Didier Malige of Jean Louis David; makeup, Wendy Whitelaw. Earrings, Elsa Peretti of Tiffany. Watch, Concord CC Delirium III at Tiffany.

SPEEDY HAIR REVIVAL: ADD A BOW

The best kind of hair at work is free, easy hair that you can forget about—from nine until five, when it's able to come into its own with little effort and some imagination . . . a bow, a pin, or a ribbon, a dash of light hair spray. . . . Nobody wants a hair style that looks as if it were cut with a cookie cutter . . . or hair that needs constant attention. When you have to push your hair out of your way all day long, it tends to activate the scalp's sebaceous glands, increasing oil output, leading to oilier, stragglier hair by the end of the day. . . . Don't do it. Find a style that you can forget about—most easily found with a great cut. ▼

The new working style... in beauty

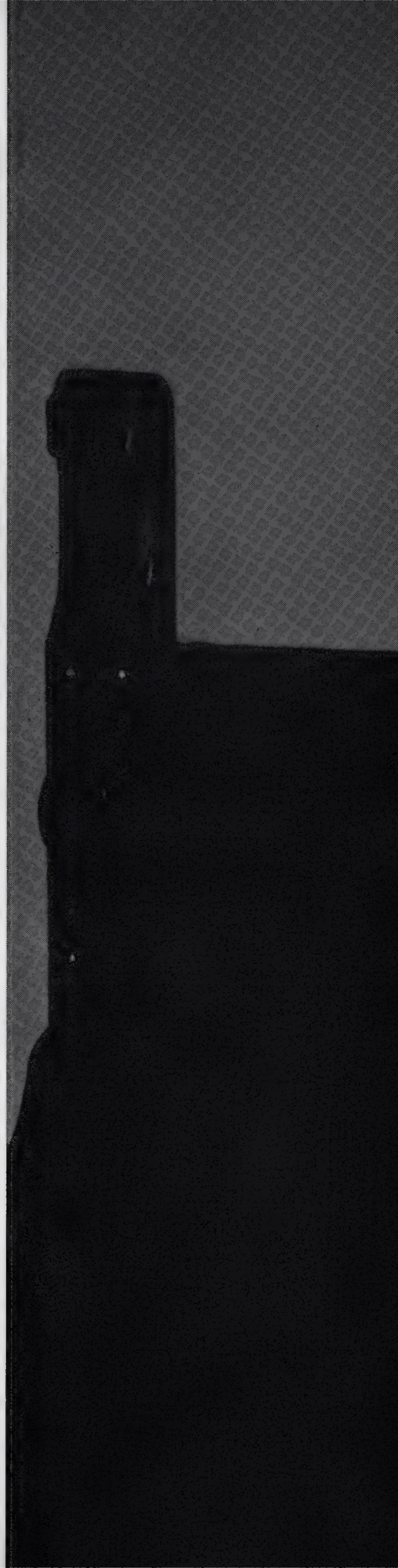


Theatre

Abundance is the clue word to what is gloriously happening in our American theater. The bright, shining, reassuring facts, in a recession world, are: theatergoers, on Broadway, are jamming playhouses, even at a twenty-five-dollar-a-seat top, to view a noble galaxy of plays. And what the avid customers demand, that's the supply they are getting. Release, sometimes escape—mostly to the solid virtues of our American past, but with a difference. We don't get nostalgia; we do get a wry, even cutting, robust perspective—a tonic chance to revalue values. Positive joy!...On these pages and the next, three dazzling examples

STEIN

Gertrude Stein freed America for art. She opened the twentieth century, with a little help from her friends—Picasso and Braque, Matisse, Isadora Duncan, Hemingway—and now there is a chance to spend an evening with her. An evening called, simply, "*Gertrude Stein Gertrude Stein Gertrude Stein*" that, wondrously, fuses the audience into a single visitor to the Paris flat Stein shared with Alice Toklas. And here is Gertrude alone—Alice is sleeping upstairs—and genius conversationalist that she is, she is snaring us with stories: of her brother Leo (high bitchery here); of Picasso, art, love, ideas—the best gossip, the most important subjects. Here is Stein with her blazing ego, her humor and pain, her snake-handler charm, her "theatricality and indomitability—her guts," the traits that caught actress-comedienne Pat Carroll. A few years ago, she asked herself what she would do next: play mother roles endlessly? Sit on panel shows "and be affable"? No, she would create theater. She commissioned playwright Marty Martin and worked closely with him. She hocked everything she owned. What a payoff. After more than a year's run in New York, Carroll is booked to tour with the show for the next three to five years. "I hope to do *Gertrude Stein* for the rest of my life," she says. "On that stage, I set out all my cards, my thirty-two years of work, including nightclubs, dinner theater, reviews, stage plays, restoration comedy . . . everything I've ever done is on that stage." It's a visit with greatness with greatness with greatness.



Avedon

PEOPLE ARE TALKING ABOUT...THEATER

MORNING'S AT SEV

The American dream is based on the possibility of golden futures. We have always believed in hard work and miracles. And that is what the theater is about, carefully worked-at could-be miracles. In Paul Osborn's *Morning's At Seven* the could-be became is—the happiest on-Broadway miracle in years. When first presented, in 1939, Osborn's tender-shrewd, ruefully comic look at ordinary people leading family-tangled, small-town lives, flopped dismally. Nobody cared. Today, it's a Tony Award winner—everybody cares so much, you can't get a seat. Reason: America's beginning a self-soul search. And *Morning's At Seven* is full of honest answers from a long-ago sunrise world. To gentle this world to us, wizard director Vivian Matalon gathered a perfection of actors. *Above,* from left: Gary Merrill, David Rounds, Nancy Marchand, Richard Hamilton, Lois de Banzie, Teresa Wright, Maureen O'Sullivan, Elizabeth Wilson, Maurice Copeland.

CHILDRE

EN

Duane Michals

N OF A LESSER GOD defines humanity, telling us to give ourselves over to one another with heart. This play, about a deaf woman who cannot speak, drawn into involvement with a speaking, hearing man—this clash of worlds, wills, miraculously came to life when director Gordon Davidson cast Mark Medoff's complex script with Phyllis Frelich, incandescent, very great actress from the National Theatre of the Deaf, against Broadway and TV master player John Rubinstein. Result: the noble play, its stars, *above*, got Broadway's supreme tribute—Tonys!

PEOPLE ARE TALKING ABOUT...

OLIVIA NEWTON-JOHN

This lady has a habit. She takes skyrocket dreams—then makes them come true. She's a "platinum lady" whose albums sell in lots of millions; a new-to-the-game actress whose one film, *Grease,* is the most successful movie musical, ever; a public woman (here, totally sensational, in Halston Originals star-burst silver and gold) who lands labels such as nice—pretty—open—wholesome . . . who carries them off . . . and carries them proudly. This month, Olivia Newton-John has new-movie *Xanadu:* a fantasy musical full of "glitz" (their word for it), glitter, color; Electric Light Orchestra new music and big old-fashioned production numbers. Olivia roller skates ("I took a crash course . . . literally") and dances out every woman's fantasy with Gene Kelly; plays a muse, an inspiration, a woman who's timeless. "We all like to do things for other people," says Olivia. "To be able to grant wishes is rather wonderful." That's a dream-maker. In show business, people say "star."

Chris Von Wangenheim

PEOPLE ARE TALKING ABOUT...

Jong Triumphant

In which the renown'd Author of "Fear of Flying"—who has stunn'd All & Sundry by writing a huge, bawdy, historical Novel—here confesses her ulterior Motives and the Pleasures of the Endeavor

A writer who writes a historical novel always has an ulterior motive. (But then, which novelist *hasn't* an ulterior motive?) She hopes to show, through the counterpoint between past and present, just how much the world has changed and how little. She hopes to distance herself from her own age and her own concerns so as to understand them better. She hopes to procure for herself the unique freedom that comes from speaking through a mask.

The words "confessional" and "autobiographical," as they are presently used in literary criticism, are highly misleading. They imply that there is one sort of writing which is drawn from life and another sort of writing which is not. They imply a dichotomy between "fiction" and "autobiography" which, in fact, every writer knows is illusory; and they imply a dichotomy between "fact" and "fiction" which both the philosopher and the artist know to be no more than a semantic *(Continued)*

ERICA

I want to hear about survival, health, woman triumphant," Erica Jong, *left,* says, "even as a fairy tale. I was ready to write a fairy tale." Erica Jong's idea of a fairy tale, however, is like nothing any of us grew up with. Her heroine, the eponymous Fanny (Erica is dressed as Fanny here and on the next pages), is like no heroine we know. She's a foundling who turns out to be the true daughter of a wise witch and a hot-blooded rake. She is gorgeous and brave, witty and ambitious, a lusty innocent who falls into and out of disasters, beds, encounters with the great and the loathsome. Unique among heroes, she has equal appetite for things of the spirit, the mind, and body, and her adventures comprise a spiritual quest as well as a sexual odyssey. Jong braids together the myth of Demeter, pagan goddess worship, period literature (*Fanny Hill, Tom Jones,* Pope, Swift—see excerpt next page), and a modern feminist's desire to be independent. "Fanny is a wishful ideal," Erica says. "She's whom I'd like to be, whom I'd like my two-year-old daughter Molly to be. I wanted to show a lusty healthy woman. I wanted to show that intelligent women also have bodies and feelings. Puritans see it as a preoccupation with sex."

Duane Michals

(Continued) distinction. In truth, every autobiography is full of fictions, and every fiction is full of autobiography. This has been remarked on so many times by so many writers (from James Joyce to Bernard Malamud, from Virginia Woolf to Doris Lessing) that it is almost a literary cliché, and yet the world of bookchat columns goes on using the terms "autobiographical" and "confessional" as if they meant something.

There must be something irresistible about these terms, something that sums up our *Zeitgeist*. How else explain their popularity, when they are so hopelessly imprecise? Many people seem alarmed that they have grown up into an age when personal privacy is under attack, and perhaps it is their severe emotional reaction to this state of affairs that prompts their attacks upon "confessional" writing. I myself believe that confessional writing has *always* been with us; I find examples of it in Shakespeare's sonnets—and the works of Sappho. But some critics are terrified by the freedom they see in contemporary literature, and they feel compelled to blame it for everything from governmental invasion of privacy to the increased sexual activity of women. (We should at least note in passing that the novel has been blamed for corrupting the morals of women ever since its rise to popularity in the eighteenth century—and even before.)

As a writer who has written so-called "confessional" books, and has now completed a "masked" book, I can say that the mask permitted me to be far more *truly* confessional. In fact, the revelations about myself which emerged while writing my historical novel, *Fanny*, quite astounded me.

I had thought I had chosen a milieu sufficiently far from my own to prevent any temptation towards autobiography. I was writing about an orphan girl, born in Wiltshire, c. 1707,

"A novel about a woman whose destiny forces her to become a witch, a whore, a kept woman, a female pirate"

a girl with russet hair, long slim legs, and equestrian gifts I have never possessed. I had begun the book with the Virginia Woolfish query, "What if Tom Jones had been a woman?" (*cf.* What if Shakespeare had had a sister?), and with the lingering love I had for the period in which I did my graduate work in English literature. I had wanted to do many things in this book: write about women in a time when they suffered far greater oppression than they do today; write a novel which *sounded* and *felt* like a Fielding novel (but was faster paced to suit the tastes of the modern reader, who often finds Fielding pretty slow going); write a book in which I could try my hand with ingenious plotting, a vast canvas, and a large cast of characters; push myself beyond the limits I had set for myself in my first two novels. (For, ultimately, I believe, a writer writes to amuse herself, and if she keeps writing the same book over and over, she will be bored. No tears in the writer, no tears in the reader—someone once said, and the same is true of boredom: a bored writer makes a bored reader. It is essential to stimulate oneself by trying new things.)

I chose eighteenth-century England as a setting for *Fanny* for many reasons, but chiefly because I loved that century. In its ostentation and excess, aristocratic vs. populist leanings, the eighteenth century was, in so many respects, much like our own century. It was the age that *(Continued on page 279)*

Photographs taken in the 1710 house of Norman and Marjorie Schur. Costumes, courtesy of Long Wharf Theatre. Pillows from Victoria Falls.

An excerpt from "Fanny: Being the Adventures of Fa

The Expectation of a Babe, for a Woman who is without Dowery, Husband, or i'faith without loving Relations, creates, above all, an immense Capacity for hard Work.

Ladies with Child who languish in the Country whilst their Husbands pursue Whoring and Gaming in Town, may indeed be curst with ev'ry Ailment of the Female Flesh; but Ladies who must work to put Bread into their own Mouths are, i'faith, too busy to suffer from Faintings or the Spleen, from Lethargy or Megrim, Sciatica or Vomiting. Idleness itself creates the Spleen, but good hard Work cures all these Maladies better than the costliest Physician.

My Work was hard—hard upon my Body and harder still upon my Mind, for 'tis no easy Thing to be put to Bed with Gentlemen for whom one has nought but Dread and Loathing. Picture to yourself a young Girl, still in love with Love itself, being forced to frolick betwixt the Bedsheets with cadav'rous old Men, bandy-legg'd Actors, pockmarkt Booksellers, and young Merchants' Apprentices still with Pustules upon their boyish Cheaks.

All these loathsome Swains I will, howe'er, pass o'er; I have already given an ample Picture of my Initiation both with Coxtart [the madam] and Theophilus Cibber. I shall now devote myself to describing the other Swains I met within the Brothel—particularly the Illustrious Ones; for just as Honest Women in this weary World derive all Honour from the Men (whether Husbands or Lovers) who keep them, so Whores are valu'd by the Illustriousness of their Swains. For a Woman is ne'er thought to make her Way in the World upon her own Merits, but she will fore'er be judged according to the Men who love her. I' faith, Women know well 'tis true that oft' they flourish *despite* their Men rather than because of 'em, yet the World will e'er judge us in reverse; and Wags will always say we gain'd whatsoe'er Preferment we have found from our Lovers.

Did I gain Preferment from my Illustrious Lovers? Rather I would say, with all Modesty intended, they gain'd it from me, for I had begun to learn, having had Womanhood so rudely thrust upon me in my seventeenth Year, that Men come to a Brothel as much for Understanding and Compassion as for the Fulfillment of their Lustful Desires, and that a Whore who pays Attention only to their Bodies (and not to their

Copyright © 1980 by Erica Mann Jong from the book *Fanny: Being the True History of Fanny Hackabout-Jones* to be published by New American Library

Erica Jong's new novel, True History of the nny Hackabout-Jones"

Containing a short Sketch of the celebrated Dean Swift of Dublin, Author, Misanthrope, and Horse-Fancier extraordinaire; together with some philosophical and moral Lessons which our Heroine drew from her curious Friendship with him

"MY WORK WAS HARD," OUR FANNY WRITES, "FOR 'TIS NO EASY THING TO BE PUT TO BED WITH GENTLEMEN FOR WHOM ONE HAS NOUGHT BUT DREAD AND LOATHING"

Minds) will ne'er flourish long in her Trade.

Sure there are Whores who trade only in the Flesh, but they are the ones soon tir'd of, soon clapp'd, soon dead. The Whores who endure despite their perilous Profession are those who minister as well to the Souls of Men as to their Bodies. Truly, we are Clergy, of a Sort.

Speaking in this Vein, I think, above all, of Dean Swift, later so famous as the Author of *Travels into Sev'ral Remote Nations of the World* by "Lemuel Gulliver," and so infamous in England, yet rever'd in his Hibernian Homeland as the Author of *The Drapier's Letters.*

He was in England secretly for a brief Time during my first Summer in the Brothel. Secrecy was indeed of the utmost Import, since had the Crown but known that the detested Drapier who had done so much to arouse the Ire of the Irish Patriots, was upon English Soil, his Neck would ne'er be safe, and he might suffer the same Fate as my belovèd Lancelot. Dean Swift was a curious Fellow—the cleverest Man I e'er had met but for Lancelot himself—and, I believe, much misunderstood. Just as I had rever'd Mr. Pope for his Poetical Works before I met him, and then grew disappointed with the Man himself, so 'twas the Reverse with Dean Swift: my Admiration grew, first from my Knowing him, then from the Splendour of his works. Of course I had not read his notorious *Travels*, when first I made his Acquaintance (nor had the World), and yet I was charm'd by the Man himself, and understood a good deal more of his Enigmatick Character when I came to read those *Travels* two Years later.

He was a rather short Man, above fifty Years of Age, and his Eyes were surely his most striking Feature. Bright blue they were, almost piercing and somewhat protuberant, as if he'd had a Goiter once, or else was goggle-eyed at the Injustice of the World (which, indeed, he could be quite as furious o'er as Lancelot). When he was mild, his Eyes were azure as the Seas of the Spanish Main; but when Anger flasht in those Orbs, they could quite terrify.

He was a great Card Player (he taught me Ombre, Picquet, and Whisk), a great Giver of little Gifts (tho' he could ill afford 'em), and quite prodigal in his Charities. For a Man who had a Reputation as a Misanthrope and Malcontent, he was oft' merry and the best of Company, but I believe he suffer'd greatly from Dizziness and some Disturbance in his Ears, which, ne'ertheless, he bore with the Stoicism of an Ancient Roman.

We had sev'ral Passions in common, in particular the Love of Horses, and the Belief that a Good Horse was better than the best of Men. Likewise, we were both haunted by our common Want of a Father; for Presto (as he call'd himself amongst the Ladies) was born Months after his Father's unfortunate Demise, and always accounted himself an Orphan of Sorts (which perhaps explain'd that heighten'd Sensitivity in his Character, a Species of Skinlessness, as 'twere, which made all the Barbs of the World prick him more than they prickt the ordinary Man).

His Passions were many, and contradictory in the extream. He hated Fanaticism of any Kind, Projectors who would improve the World by Schemes, and Criticks who cluster'd about the greatest of Authors.

"A Critick," he once said to me, "is one who cannot write very well himself and therefore spends his Days and Nights in laying down the Law to those who can." Similarly, he hated Divines, tho' he was one himself, for as he said, "Is not Religion a Cloak, and Conscience a Pair of Breeches,which tho' a Cover for Lewdness as well as Nastiness, can be pull'd down for the Service of both?"

He lov'd La Rochefoucauld above all other Authors, for showing so well that Man is not the Rational Creature he claims to be, but is riddl'd with contradictory Passions, Lusts, and Vanities. And yet he avow'd that he himself wrote Satyres in order "to vex *(Continued on page 276)*

YSL's MARRAKESH HOUSE

BEHIND A WALLED GARDEN LUSH WITH ROSES, ORANGE TREES, PALMS, STANDS DAR ES SAADA, "THE HOUSE OF HAPPINESS," YVES SAINT LAURENT'S NEW MARRAKESH RETREAT. MORE THAN A VACATION REFUGE—HIS REAL HOME

BY G. Y. DRYANSKY

To visit Yves Saint Laurent in the pink city of Marrakesh, you ask your driver to take you to "the house of happiness," in the quarter called "Serenity." (Dar Es Saada and La Zahia in Arabic.) Behind a high wall are a house and gardens laid out with a gentle order.

It's also very French, Cartesian, this geometry of vistas—of mini-vistas: in the way rooms of Saint Laurent's house give on to other rooms, and the garden path, for example, that leads to a vine-covered kiosk where Saint Laurent and Pierre Bergé, his partner in life and business, take mint tea on Oriental rugs, waited on by boys in harem pants. But there's nothing like a poor-man's Versailles here, just a spine of order; and the hedonism, if luxurious, is without pomp. Dar Es Saada is neither a French palace nor a local, Arab one. "The last thing I wanted was a palace," Saint Laurent said, "I'm against ultra-splendor."

The coziness of the flea-market furniture inside has an English colonial feeling, but there are more emotional ripples to the place than you'd associate with Victorian polo players.

From nearly every window of the house, Saint Laurent points out, "Linear perspectives convey a sense of calm." Wherever you are inside, landscapes seem to radiate like spokes whose center is yourself. Remember, Saint Laurent is a shy person and an intensely curious one at the same time, and he often uses as a metaphor for his way of life the image of a man beside a window. Remember, as well, that in a desert climate—Marrakesh is a walled oasis—a house has the same crucial sense of shelter that a chalet does in the Alps. The windows are barred at Dar Es Saada, screened with an elegant grillwork inspired by a still from a Hollywood silent film—Saint *(Continued on page 238)*

Yves Saint Laurent, *right*, in his Moroccan garden—as much an outdoor living room as a natural splendor—strewn with rugs, pillows from the bazaar—a peaceful place to drink mint tea offered by houseboys costumed in harem pants. *Above:* The house with its rosy stucco and polished limestone walls, seen from water-lily pond.

Horst

quiet splendor

A quiet splendor

YVES WANTED, AND WITH DAR ES SAADA GOT, "A REAL HOUSE—A HOME I COULD COME TO ANY TIME OF THE YEAR, WITHOUT ANY BAGGAGE, FIND ALL MY OWN THINGS, AND THEN JUST SETTLE IN"

In dining room, *left,* a blend of Moroccan-made or -found furnishings. Architect Bill Willis designed ash-and-cedar inlaid table; Yves designed glasses hand-painted with serpents, arranged ivy and hibiscus centerpiece (in antique henna bowl) to echo ivy-embroidered napkins. Plates are Moroccan terra-cotta; wine decanters, found in the souk (local bazaar) were made in Bohemia for Mideast countries. On sideboard designed by Yves and made of native Moroccan wood, nineteenth-century terra-cotta statues of Arab figures. Above them, nineteenth-century pottery from Fez, Moroccan lantern chandelier.

Upper right: Library is one of Yves's favorite rooms for sketching, reading. Another favorite: Orientalist painting by Bernard Boutet de Monvel. Eighteenth-century Fez pottery, bronze bust of an Arab signed "André Renoir, Cairo 1906," sit on mantel made of Moroccan Zellij tile from Fez.

Center right: modern joy in an ancient world, pink-tiled swimming pool.

Lower right: Pierre Bergé in living room on "takht," seat copied from one in a Delacroix painting of the apartments of the Duc de Morny.

Horst

A quiet splendor

EVERYWHERE—A SENSE OF CALM—A WARM MIXTURE OF FLEA MARKET FURNITURE, MARVELOUS ORIENTALIST PAINTINGS, A "BRITISH COLONIAL" FEELING

Coolness itself—the upstairs salon, *right*—with straw garden furniture from the 1920s, its cushions covered in Indian cottons. Lavishly painted multicolored ceiling came from an Arab palace in Meknès, was restored for this room. In the painted and gilded nineteenth-century Egyptian cabinets, seventeenth- and eighteenth-century Fez potteries. In center of room, carved Indian table.

Upper left: Living room has fireplace designed by Willis with zigzag and "Y" designs that Yves describes as being "like the zigzags of my emotional life." Moroccan mirror hangs over mantel holding bronze Arab figures by French nineteenth-century artists. In the corner, Indian nineteenth-century carved wooden love seat covered in a paisley shawl, stands in front of companion screen.

Center left: Yves, on covered patio, seen through fancifully barred window. Windows' grillwork throughout was copied from a Hollywood silent film, adds to cloistered feeling of the house.

Left: The upstairs "blue" guest bedroom, its theme set by blue and white Fez tiled mantel, echoed in the white sailcloth and blue silk bourette curtains and spread on bed designed by Yves and Willis, and in the Tangiers carpet. All the upstairs bedrooms open onto a huge terrace overlooking the garden.

Horst

A quiet splendor

A HOUSE DESIGNED FOR VISTAS—ROOMS OPENING INTO OTHER ROOMS OR ONTO THE COOL, LUXURIANT GARDEN

(Continued from page 232) Laurent forgets which—where a beautiful girl is seen through a window grille.

On his more than two acres, Saint Laurent can swim, loll on the grass, or putter in the garden. ("Growing old, I've become a putterer," he confesses.) Indoors, he finds shelter.

"Everything at Dar Es Saada is laid out with an order in which I can safely deposit my disorder," he says.

The order began with the vegetation, the garden pond, and an outside flight of steps—all that Saint Laurent and Bergé decided to keep, when, with interior designer Bill Willis, they decided to convert the property of former French colonialists. Judging by the house to which the steps were attached, Bergé says, the owners had been Frenchmen of the sort who carry their steak-*frites* red-wine mentality to whatever spot on the globe they find themselves.

The house had been built in 1936 and its one slender claim to distinction was a façade designed by Jacques Majorelle, a painter and son of the noted early twentieth-century furniture maker Louis Majorelle. The Majorelle family had created the lavish gardens that adjoin the property and had also endowed Dar Es Saada with fine shrubs, trees, and lawn.

"Fifty-two palms, thirty orange trees; we bought the place for the garden," Bergé says. Then the house—of the sort you'd find in the Paris suburbs, with a garage carved into the front and a "beware the dog" sign on the gate—was all but razed.

(Continued on page 283)

A ll Moroccan covered terrace, *right,* looks out on water-lily pond, is furnished with iroko (a native wood) sofas and stools covered in Berber hangings. The tea table: a beaten copper tray. Pink tile flooring is extension of floors throughout the house. Visit to the souk yielded straw chairs near pool.

Upper left: Central hall is itself centered with octagonal English Victorian walnut table holding a large Persian urn filled with antique tent pickets. Highbacked sofa inlaid with mother-of-pearl is covered in striped Indian silk ticking. Also found in the souk: geometric design carpet, circa 1930. Egyptian wall hanging, right, was bought on a trip to Tangiers.

Center left: Yves working at a table in the doorway of his bedroom, opening directly onto the garden.

Lower left: Details from library bookshelves (they were designed by Yves)—showing the wonderful mix of books, objects that Yves puts together so skillfully. On top shelf: plate, jug found in the souk; on bottom shelf, two of Yves's own interpretations of Bakst drawings for Diaghilev ballets flank parrot painting by Ajnakane, contemporary Moroccan artist.

Horst

There is nothing so appealing as an attitude whose time has come, and Perry Ellis—with clothes that are young, straightforward, original, in only three years—has taken American fashion by storm. Here, impressions from years past, this fall's collection, and a look at the man himself

Perry Ellis: *fa*

Each piece strong enough to stand on its own, to mix with other clothes . . . but all together they're the statement of what Perry Ellis believes dressing should be: for this fall, his wear-with-everything perfect wool jacket (about $155), an argyle Shetland wool sweater (about $205), and—in every collection—classic cotton khaki pants (about $56). Perry Ellis Sportswear. Late September, turnout at Bergdorf Goodman. Jacket and pants at Filene's; Balliet's; Bonwit Teller. . . . Beauty Note: Strong color with a focus—on the lips. Blue-Jazz Red lipstick; SoftJazz blush on the cheeks. Both, Elizabeth Arden. Here, and on the next three pages: Hair by John Sahag; makeup, Alberto Fava. Fashion details, see next to last pages.

shion's n e spirit

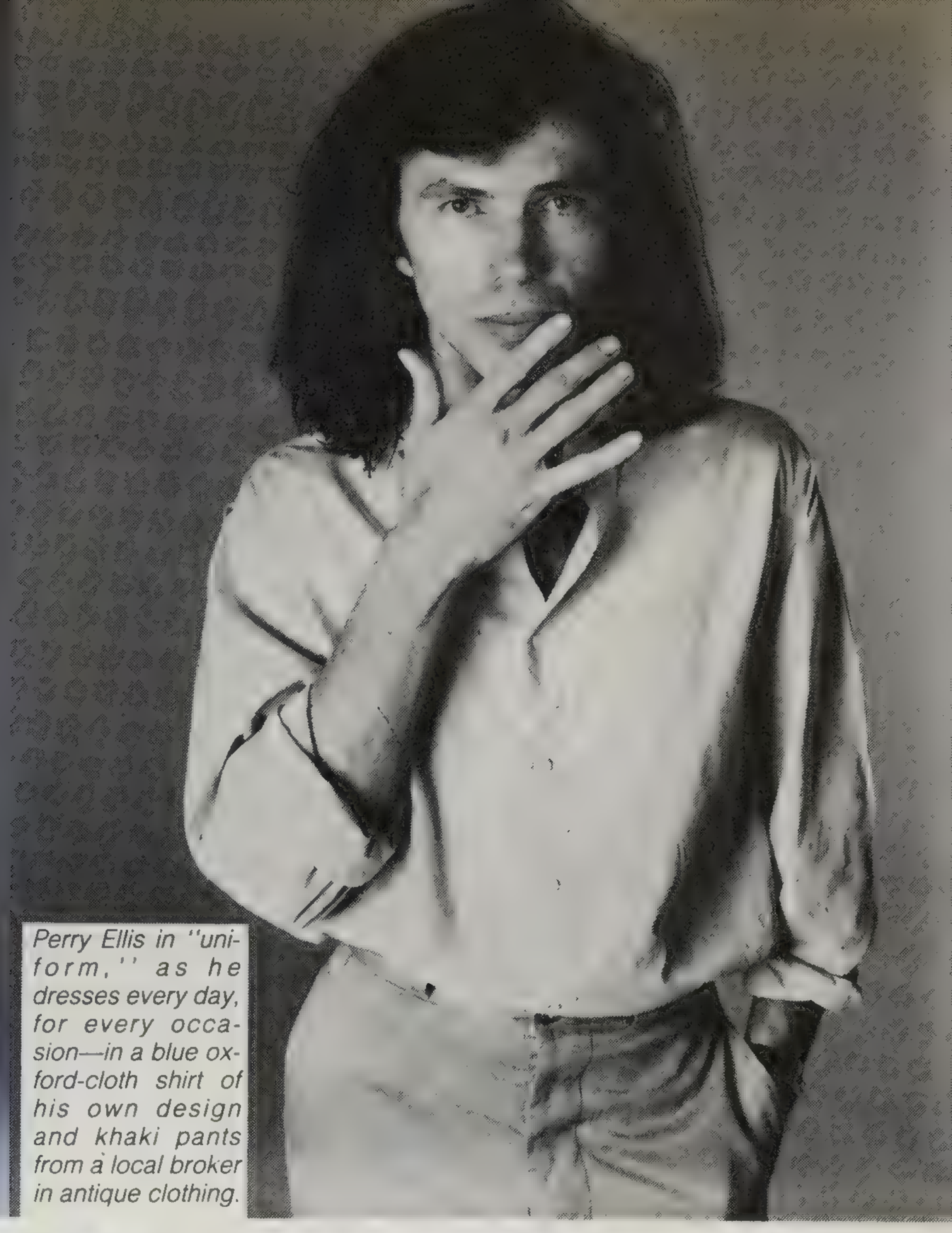
Avedon

As he showed his new collection: This page, a triple-tiered lambswool cloak (about $400), over a beaver-collar wool tweed jacket (about $500), Shetland wool sweater vest (about $220), and wide-leg wool plaid pants (about $160). Perry Ellis Sportswear. Late September, turnout at Henri Bendel. Vest and pants at Ultimo, Chicago; Capriccio, Scottsdale AZ. Opposite: His way with handknits, his sense of color—in a mohair sweater jacket (about $280), a Shetland wool sweater vest (about $220), over classic wool flannel pants (about $90). Perry Ellis Sportswear. Late September, turnout at Bloomingdale's. Jacket and pants at Marshall Field's; Theodore, Beverly Hills. Fashion details, next to last pages.

Avedon

perry ellis:
fashion's free spirit

Perry Ellis' version of a "suit"—a capelet jacket and skating skirt, in black wool tweed. Fashion information and stores, next to last pages.



Perry Ellis in "uniform," as he dresses every day, for every occasion—in a blue oxford-cloth shirt of his own design and khaki pants from a local broker in antique clothing.

BY HOLLY BRUBACH

Perry Ellis—an American original

Five minutes before the start of Perry Ellis' fall collection, the suspense is palpable: scores of people who make fashion their business have all crowded into his showroom one flight above Seventh Avenue. The hour, which is early for a Monday morning, and the weather, which is steamy, have deterred no one; there is standing room only. A lush, romantic top-forty song called "Born Again" fills the room—this is the overture, as in the theater. When finally the music changes and the first mannequin appears wearing little or no makeup, her wavy hair worn loose, she is met with cheers and applause. Like the music, the clothes are in a romantic mood: flowing cloaks, capelets, full-pleated pants.

Fashion, of course, manifests the attitudes of its time. Twenty years ago, the watchword was sophistication, and women put on experience with their clothes—Audrey Hepburn, as dressed by Givenchy, looked as worldly-wise as a woman twice her age. Today, the premium is on looking "natural" instead, and Perry Ellis' clothes are the epitome of that look in fashion. In his little pleated shorts—"skorts" in the 1950s and '60s—his hand-knit sweaters and woolly socks, small-waisted jackets and skating skirts, Perry Ellis glorifies American girlhood. Supposing that Anna Karenina's clothes were designed by Yves Saint Laurent, then it's Perry Ellis who has been dressing Nancy Drew.

Designers traditionally reserve their evening-gown extravaganza for a collection's finale; at Perry Ellis, the collection draws to a close with his "Winter Cotillion" clothes—soft off-the-shoulder mohair sweaters and more of the same full-pleated pants. More ovations, curtain calls. Suddenly a wiry, young-seeming man with Comanche cheekbones and long coarse hair, wearing an oxford shirt and khaki pants, skips out between two models, his arms around their waists, and takes a turn down and around the runway. This is Perry Ellis.

It is as if Central Casting, asked to send over a fashion designer, sent Perry Ellis instead: He is a self-confessed homebody—his apartment is furnished with family antiques. He loves to cook. He is not "well-dressed," not in the sense that the fashion industry intends: there is nothing declarative or schematic about the clothes he wears—always a pale-blue oxford-cloth shirt (he has fifteen) with the sleeves rolled, freshly pressed khaki pants (he owns four pairs), socks and Top-Siders. Given the opportunity to make a statement, Perry Ellis

Avedon

At ease, at home: long mornings—a leisurely breakfast, a look at the Times before going to the office—in the garden of his West Side apartment

A sensible, soft-talking Virginian with a mind of his own resolves to debunk the myths and design real clothes—and in the process challenges the fashion "establishment"

declines with this "uniform" the way a politician parries a loaded question: No comment.

Perry Ellis is by nature a man of few words, but the words are weighed and chosen carefully. To his mind, there is an important and, it seems, fairly clear-cut distinction between clothes and fashion: "I don't make fashion," he contends, "I make clothes." He does not believe that clothes—his or anyone else's—constitute a reason-for-being. "God knows it's enough to think about the love in our lives and our work and our homes and families—if there is time left over and if you so wish it, then maybe you let clothes amuse you."

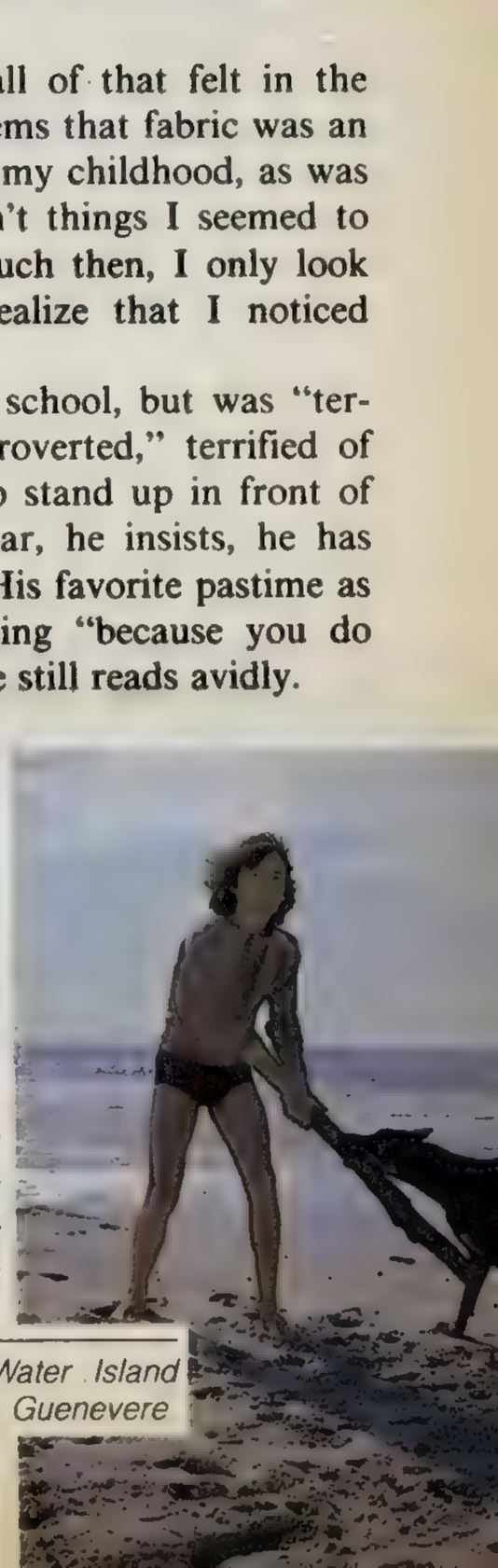
This objectivity is evidently characteristic; equilibrium is for Perry Ellis a way of life. He dispatches business matters with calm efficiency, and rarely allows work to encroach on his time at home or with friends. He is even-tempered and so soft-spoken as to make his listener lean forward. Though he has come to his success by a rather circuitous route, he admits to no anxiety along the way. Indeed, he jokes about his philosophy, which is now the title for a TV sitcom—"One Day at a Time."

The only child of native Virginian parents, Perry grew up spending a lot of time alone. Portsmouth and Churchland, Virginia, his two hometowns, were "very provincial, very pleasant"; life was quiet, comfortable, and every summer was spent at the shore. His family is, if not quite wealthy, certainly well-enough-to-do; Perry recalls having all he ever asked for, "but never asking for too much."

Among his most vivid memories: "How absolutely wonderful it was being dressed in clean cotton and linen pants and shirts, how all of that felt in the summer. . . . It seems that fabric was an important part of my childhood, as was color—they weren't things I seemed to care about too much then, I only look back now and realize that I noticed them."

He did well in school, but was "terribly shy and introverted," terrified of being called on to stand up in front of the class. This fear, he insists, he has never overcome. His favorite pastime as a child was reading "because you do it by yourself"; he still reads avidly.

In college at William and Mary, Perry concentrated on philosophy and English, and chose business as his major. "I knew everything I didn't want to be—lawyer, doctor, Indian chief. *(Continued page 273)*



Weekends at the Water Island beach—with his dog, Guenevere

Karen Radkai

THE YEAR OF THE T

When Stephen Burrows turns his talent to knitting, you get the simplest, most charming pullover—short, body-close, cotton-candy pink (about $250), *this page*. Terrific "at home" with red leather, ankle-tied pants (about $690). For Pat Tennant. Henri Bendel; Trevi, Pittsburgh; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Elle Boutique, Arlington TX; Lina Lee, Beverly Hills. . . .

For more terrific color, Maybelline's Wicked Winefrost lipstick. . . .

The minute you see the coat, *opposite*, you know it's a Missoni! (about $1150). The masters of color mix, of inventive techniques, have outdone themselves! Part of the delight of this coat, the high collar, the new round shape. Saks Fifth Avenue; John Wanamaker; Balliet's; I. Magnin; Bonwit Teller, Chicago and Beverly Hills. To order at Marshall Field's. . . . These eight pages: hair, Harry King, Louis Alonzo of the Pipino-Buccheri salon, Kerry Warn; makeup, Paul Gobel, Vincent Nasso. Details, additional stores, last pages.

Patrick Demarchelier

KNITS HAVE IT ALL! . . . THE EXCITEMENT, THE CHANGE, THE NEWEST STYLES, COLORS, SHAPES. KNITS DO IT ALL! . . . GIVE YOU THE MOST APPEALING LOOKS FOR ANY HOUR, ANYWHERE, ANY WAY YOU WANT TO DRESS. WHO'S KNITTING? . . . ALL THE DESIGNERS—THOSE FAMOUS FOR IT; THOSE WHO NEVER DID KNITS BEFORE. ON THESE EIGHT PAGES . . . THE BEST!

Symbol of the change: Gloria Sach's hand-knit jacket, *right* (about $380). The ornamentation comes from the color, the texture mix. As "dressed" at night, worn with black velvet pants, as embroidery or glitter! Pants, about $140. Saks Fifth Avenue; Filene's; Kaufmann's; Robinson's, California; I. Magnin; Bonwit Teller. . . . From Dorothée Bis, a real find: a thin thin Lurex-striped tunic, *left* . . . racy, upbeat (about $200). To wear over "legs" or pants, any season. Charivari, NYC; Country Club

THE YEAR OF THE KNIT

Fashions, Los Angeles. Santos and tank watches, Les Must de Cartier. . . . The dress to go for: a knit! Adolfo's chemise, *inset right*, with shirred shoulders, hits of color (about $450). Sept., Saks Fifth Avenue; Montaldo's; Dayton's; Swanson's on the Plaza; Balliet's; Lou Lattimore. . . . The best suit now, one with a soft, thin, just-below-the-waist jacket. Lagerfeld, a pioneer in big-look knits, does a winner! *Opposite, above,* with a tie-back skirt (both about $700), a beautiful blouse (about $340). For Chloé. Saks Fifth Avenue; Rich's; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. . . . At Ralph Lauren, always the best sweaters. His terrific turtleneck, *opposite, below*—pretty sleeves, Fair Isle pattern, enough character to make a "look" (about $258). The skirt (about $250). Sept., Saks Fifth Avenue; Polo/Ralph Lauren Shop, Atlanta; Marshall Field's; Dayton's; Woolf Bros. Details, stores, last pages.

Patrick Demarchelier

UNUSUAL STITCHING AND TEXTURE, SOPHISTICATED DESIGN— THIS KNITTING ADDS A NEW DIMENSION TO DRESSING

PURE PLEASURE—A PRETTY PATTERN, A VERY APPEALING COLOR, UNEXPECTED SHINE—WORTH GETTING INTO SHAPE FOR

THE YEAR OF THE KNIT

Simple as a warm-up, but narrower, body-focused—Courrèges' glittered pink sweater (about $215) and pants (about $150), *opposite.* Available at all Courrèges Boutiques. . . . Part of the news in pretty color—a pink mouth. *Opposite,* Cassis Polished Performance Lipstick from Estée Lauder. . . . All the presence, the polish of a suit, *inset opposite,* in this argyle-patterned dress (about $110) and long cardigan (about $73). Overture by Vesna Briceli, Ann Taylor (cardigan, NYC only); Montaldo's; Godchaux's. Cardigan only, Filene's; Eaton's, Canada. . . . What a sweater set can be, *inset above:* a fluffy cardigan (about $120) and a bare bandeau (about $80). How "dressed" it is with charmeuse pants (about $150). Don Sayres; Helen of Memphis; Balliet's; J. Winn-Powell, Austin TX; Liberty House of Hawaii. . . . For some women, nothing does it like cashmere! Here, *inset left,* the all-out luxury of Laura Biagiotti's coat (about $1260) sashed over a crewneck sweater and jogging pants (both about $645). Turnout, Lina Lee, Beverly Hills. Sweater and pants only, Chez Catherine, Palm Beach, Toronto. Accessories, additional stores, last pages.

Patrick Demarchelier

THE YEAR OF THE KNIT

K

NITS ARE RACIER,
SPIRITED
MORE MODERN . . . NOTHING BEATS
WHITE FOR FRESHNESS, IMPACT,
AND YOU GET THE MESSAGE—
FASTEST—WHEN IT'S KNIT

Patrick Demarchelier

Knockout! Everybody talked about, loved the leopard—appliquéd in velvet, embroidery, beads—on Krizia's big-knit pullover (about $580). The matching culottes (about $265). Bergdorf Goodman (culottes, to order); The Twenty-Four Collection, Miami; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Lina Lee, Beverly Hills. . . . Sonia Rykiel's show opener, show-stopper, *inset opposite*: an easy, oversized cardigan (about $350); V-necked, sleeveless vest (about $175); pull-on pants (about $190). All sharpened with black, worn over a black halter (about $160). Henri Bendel; Hattie. . . . The new charm in a sweaterdre *left*. This season, a pretty patter little puffs on the sleeves and the nec (about $170). This season you wear it with white legs, flats. Kasper for Joan Leslie. Lord & Taylor; Rich's; Dayton's. . . .

From Christian Dior Sportswear, *above right*, the soft alternative to a suit: a sweater set—the cardigan straight, squared, longer (about $120); over a shorter, back-buttoned pullover (about $50)—and a skirt (about $100). Bloomingdale's; John Wanamaker; The Added Touch, Pittsburgh; Gidding-Jenny; ou Lattimore. . . . You still get all the ease in an "at home" look, but there's more snap, more dash. *Inset left*, DDDominick's long, lean cardigan (about $92) and pull-on ts (about $78). Saks Fifth Avenue, NYC; Woodward/Lothrop; Hattie. Details, next to last pages.

BY JANICE KAPLAN

INSIDE STORY:

WHAT YOU EAT & FOOD

Do choices you make at mealtime affect your health? Here's what really happens in your body...

When you sit down at a meal, you have only one conscious decision to make: what to put in your mouth. Where the food goes, how it is broken down, and whether it is used, stored, or excreted—are all decisions that your body makes itself. And that's good. Because, if your conscious mind had to control the complicated processes of digestion, you wouldn't have time to think about anything else.

Surprisingly, your body isn't as fussy as you might suspect about food. When you need energy, your body ultimately will get it from refined sugar, a mango, or fettucine Alfredo—*without really making any distinctions*, except in the rate of use. That's because, when food enters your system, it is broken down into its component parts. By the time the mango or refined sugar is ready to be used as energy, both are in the form of the simple sugars glucose and fructose—and indistinguishable. The difference is that the mango also contains additional nutrients and minerals.

Once you understand how food gets broken down, it's hard to continue believing that any food or diet can have magical properties. "Only three things can happen once food is funneled into the metabolic scheme," says Sara Short, Ph.D., a professor of nutrition at Syracuse University. "One is that it's used as energy or for body building. And another is that it's stored as fat. Unfortunately, our bodies seem to have an unlimited capacity for storing fat." Some food is excreted.

What does happen after you've put a morsel in your mouth? Depending on whether it's mostly carbohydrate, fat, or protein, it will be acted upon by different enzymes. "But nearly all foods have a combination of elements," says Dr. Short, "and there's no truth to the popularized belief that you should eat only one food type at a time."

Here, a look at what happens to three common foods when they enter your body:

APPLES

The first surprise in an apple is that most of it isn't "apple" at all—it's water. In fact, roughly 85 percent of an apple is water. The rest contains traces of protein and fat, and the remainder is carbohydrate.

When you bite into an apple, your taste buds send you the information that it's sweet or tart, and other senses let you know that it's crunchy. Your digestive system, meanwhile, is getting an early start on breaking down the apple—by the efforts of your teeth, and by an enzyme called salivary amylase. But not much activity goes on in the mouth since there's very little time for reactions to take place. The main purpose of chewing is to get the food moistened and to divide it into small pieces so that it will slip easily down the passageway to the stomach.

Under normal conditions, the apple will linger in your stomach for an hour or two. Such factors as your emotional state and what else you've eaten can make that period much longer. In the stomach, the apple gets doused by acid—hydrochloric acid—which is secreted by the stomach lining. It's a much stronger acid than any you would normally eat, and along with the physical churning of the stomach, it decomposes the apple into its component sugar chains.

What's important to understand is that all carbohydrates are simply chains of monosaccharides—or simple sugars—called glucose, fructose, and galactose. When two simple sugars are linked, they're called disaccharides. The most familiar of these is sucrose, or table sugar, which is just glucose linked with fructose. A starch is composed of at least ten simple sugars linked together. No matter what form the sugars or starches are in when you put them in your mouth, within a few hours, most of them have turned into simple sugars. However, some starches (such as fiber), are never digested.

When the apple leaves the stomach, most of the sugar chains have been broken down; and, by the time they go through the small intestine and get acted upon by more enzymes, the job is complete. At this point, the apple is mainly a collection of glucose and fructose molecules. These pass through the intestinal wall and are carried in the blood stream to the liver and muscles. There, they are either used immediately or stored as long chains of glucose, called glycogen. The liver is responsible for releasing the *(Continued on page 285)*

EXERCISE PLUS:

YOU & FEELINGS

You can use a workout to turn off anxiety and stress. Run, jump, or swim away from the blues...

Sometimes, the best way to handle depression is to run away from it. According to some psychiatrists, what it takes to chase off the blues are a good pair of running shoes, a decent track, and about thirty minutes three times a week. If you don't like running, other vigorous exercises can also help you handle depression, anxiety, and various kinds of stress.

Doctors have been insisting for a long time that exercise is good for you: it helps you lose weight, firm muscles, and improve your cardiovascular system. Now, psychiatrists are saying that an exercise routine can be as good for the mind as it is for the body. Some have been making exorbitant claims for exercise, suggesting that it can ameliorate all sorts of mental illness, including schizophrenia. While there's not much proof for that yet, there does seem to be good evidence that exercise can be therapeutic in helping you deal with depression and stress-related problems.

Women who begin exercising often find that they quickly begin to feel better about themselves. Their confidence and spirits soar, and they feel emboldened in their personal and working lives. Most attribute their new buoyancy to a better body image, as well as to the sense of accomplishment that comes with regular activity. But there may be more than that involved. "When you exercise, there's a fascinating interface between the mind and body," says Robert S. Brown, Ph.D., M.D., clinical associate professor of behavioral medicine and psychiatry, who teaches at the University of Virginia in Charlottesville. "Nobody knows exactly why exercise has its positive effects on the mind, though the changes that occur are real."

Dr. Brown has been studying the effects of exercise on depression for several years, and he has worked with over two thousand students and patients to find the connections between mood and movement. In one series of experiments, Dr. Brown administered psychological tests to people before and after they began regular exercise programs. The results were often startling. For example, among the players on a women's college tennis team, nearly twice as many showed signs of depression before the season began (when they were generally out of shape) than afterwards. The drop in depression levels on other teams was similarly dramatic—though the least notable results occurred in sports which don't require constant vigorous activity, such as softball. Equally telling: In one study of new joggers, 38 percent were depressed before beginning their exercise program; after eight weeks of jogging, there wasn't one case of depression.

Depression seems to be a far more widespread problem than is generally recognized. Opinions vary, but many psychiatrists say that about 20 to 25 percent of the women and men between ages eighteen and thirty-five are depressed. In its most severe form, depression disturbs eating and sleeping patterns and leads to thoughts of suicide. More commonly, it is associated with a feeling that the joy has gone out of life. Dr. Brown describes it as a pervasive sense of "haplessness, helplessness, and hopelessness." Your life doesn't seem to be *(Continued on page 284)*

WOMEN DEPRESSED—WHY?

BY MAGGIE SCARF

Depression is—as the strangely consistent findings of many studies have clearly demonstrated—much more common among women than it is among men. *Why should this be so? Why should it be the case, as it is, that for every male diagnosed as suffering from depression, the head count is anywhere from two to six times as many females? My own view, in the wake of much reading, research, and intensive interviewing, is that it is the female's inherently affectionate personality and her orientation toward other people that underlie her far greater vulnerability. I believe, and a good deal of scientific evidence gathered during this past decade does support such a belief, that females are more attuned to and interested in the whole matter of "relationships" than men are and that this greater degree of* *(Continued on page 283)*

One answer: the Pill?

BY KATHARINE PHILLIPS AND RALPH ALBERTINI, M D

Oral contraceptives can have an important side effect you may not be aware of: depression; and, in fact, this is one of the most common reasons women stop the Pill, perhaps unnecessarily. Many experts believe this depression can be treated.

The symptoms of Pill-induced depression usually occur within one or two cycles of starting the Pill and are more likely to be mood changes than physical changes. They include pessimism, anxiety, dissatisfaction, lethargy, crying, irritability, and decreased sexual *(Continued on page 270)*

Unmistakable in clothes like these—clothes with easy good looks, good value

On these eight pages, the kinds of good basic clothes everyone is always looking for—all of them softened, relaxed, easygoing. And, with more to offer: versatility, value, a sense of style that's very attractive without being overwhelming. Heightened here by the way they're worn—with a casual attitude, with accessories that give a special edge. . . .

Right: From St. John by Marie Gray, a "complete" look for day (and later!) that's still very, very easy: a textured cardigan and pleated skirt in copper-flecked knit, and silky blouse. Worn here with the collar opened, the waist wrapped in a Java "snake" cowhide sash handpainted in copper (by Ellen Ruth Levy). Suit, of wool/acrylic/nylon, about $430. Lord & Taylor; Harzfelds; I. Magnin; Frederick & Nelson; Bonwit Teller. . . .

Beauty Note: The glint of copper on the mouth comes from Coty's Copper Lip Defining Pencil and Ginger Fox Lipcolor.

Left: For the moments you don't have to be "dressed"—a wonderful brushed wool plaid shirt, soft cotton corduroy pants, and a Shetland wool sweater. Shirt, about $50, and sweater, about $31, from Pendleton. Pants, about $48, Knockabouts, Division of Pendleton. Florence Shop, Bergenfield NJ; The Tartan Corner, St. Louis MO; Wolfe's, Salt Lake City; First Western Boot & Clothing Company, Santa Monica CA. Hair, these eight pages, Edward Tricomi of the Pipino-Buccheri salon and Didier Malige for Jean-Louis David. Makeup, George Newell; Tyen of Paris. Photographed at the National/Pan American Terminal, JFK International Airport. Accessories, next to last pages.

Day and Night...

THERE'S A SOFTER EDGE IN FASHION.

A SOFTER EDGE

What works best for a woman on-the-move: an attractive, seasonless silk dress that goes from morning to night. Until now they've been hard to find. This season Jack Mulqueen Ltd. does a series that gives you all the fashion news without anything excessive or trendy. Gives you the most for your money—in value and delight. You'll see what we mean, *above*, in these two dresses—the new high necks, the pretty sleeves, prints so fine they could be textures. Top, about $138. Saks Fifth Avenue; Hudson's; Marshall Field's; Foley's, Houston; Bullocks Wilshire. Bottom, about $138. Saks Fifth Avenue; Marshall Field's; Foley's, Houston; I. Magnin; Bullocks Wilshire.

You don't have to look like a sex symbol. Or settle for a strict navy suit. Now you can look feminine, appealing...and appropriate...for the way you work, the way you live

For the times when you feel best "pulled-together" in a suit—this season you get all the finish but with a softer, more sensuous charm. *Inset below*: A small, just-below-the-waist mohair/wool jacket, a softly bowed chiffon blouse, a pleated wool skirt that moves. Dalani II. About $ 200. Lord & Taylor; Jordan Marsh, Boston; Montaldo's; Sakowitz. Accessories, last pages.

Jo Francki

If you've always yearned for a Mary McFadden, but couldn't get past the price: good news! She's doing a special group of dresses for Jack Mulqueen Ltd., and they're everybody's dream come true. The marvelous McFadden design—sophisticated, modern; the color; the fantasy prints. All at un-staggering prices: from $110 to $220. All in year-round silk crêpe de Chine. And ready right now, when you want them! *Left*: Her ruffled, long-sleeved dress . . . pale, understated, very romantic. About $158. Late August, Saks Fifth Avenue; Nan Duskin; Neiman-Marcus; Bullocks Wilshire; I. Magnin; Bonwit Teller. *Center*: The simplest, softest shape . . . low-waisted, collarless, dimple-sleeved. About $158. Late August, Bloomingdale's; Nan Duskin; Woodward/Lothrop; Sakowitz; Bullock's. *Above*: One-shoulder with a tie, a double ruffle at the hem, in classic navy blue. About $110. Bloomingdale's; L.S. Ayres; Bullock's. . . .

Jo Francke

A SOFTER EDGE.

You always want, need a good restaurant/dinner dress. Finally, now, you can find one. ...And a sweater-easy day dress

This page: for a cool evening now, for later under a fur, more of the new knitting—Rodier's lemon-yellow Shaker knit sweater-dress. Nothing could be simpler, or more attractive. In wool/polyester, about $235. Late August at all Rodier Paris Stores. Accessories, additional stores, last pages.

A SOFTER EDGE

What to put your money on now—something knitted... something that takes you from day to dinner

Left: A "dress" that can go anyplace—a two-piece, thinly striped knit that's as simple as a pullover and skirt—but a lot more polished (especially when you add the color—the punch—of a turquoise snakeskin sash). Top and skirt by Castleberry Knits (Dacron ratiné fabric), about $165. Bergdorf Goodman; Kaufmann's; Jordan Marsh, Florida; Gidding-Jenny; Woolf Brothers; Bullock's. Sash by Ruza for Elegant. Henri Bendel; Kaybee's, Providence RI; Etc... Village Sportswear, Mountain Brook AL; Balliet's.... And a suit, *right*, that can do anything—Frances Henaghan's easy versatile pieces: a good-looking jacket, sleeves pushed up; soft skirt; and neck-tied blouse. Jacket of mohair/polyester; skirt of wool/polyester; polyester crêpe de Chine blouse. About $238. Late September at Saks Fifth Avenue, NYC; Steiger's, Springfield MA; Balliet's; Carol & Mary, Honolulu HI.... *Inset*: Another easy way to be in a "suit"—in a knit! Dalton's checked wool jacket and skirt, with a wool turtleneck—pieces to own if your working life is a traveling life. Jacket, about $145; skirt, about $69; sweater, about $55. Kassel Brothers, Middletown NY; Neusteters. Accessories, next to last pages.

Jo Francki

The Trimline telephone puts the whole phone in your hand.

It's the perfect bedroom phone. The dial and the disconnect button are in the handset. So you can stay in bed and make as many calls as you want and never reach back to the base. Not to dial. Not to hang up between calls.

Its compact size is just right for your night table. And you can choose from a variety of optional cord lengths.

It's perfect for convenience and good looks. The dial lights up so you can see what you're doing at night. And you can choose from 10 decorator colors, including new rust and chocolate brown.

Most colors are available with rotary or Touch-Tone® calling.

It's the ultimate in convenience. Everything you need to make call after call is in your hand.

And you know you can rely on your Trimline® phone. It's made by Western Electric with all the reliability you expect from genuine Bell products.

Get the Trimline phone that's just right for you at your Bell PhoneCenter Store. And put the whole phone in your hand.

trimline
by Western Electric

IT'S FOR YOU

Living: Ideas and Trends

Yankée provencal: barn style at its best...Japanese modern on table and bed...Italian "pasta" seating

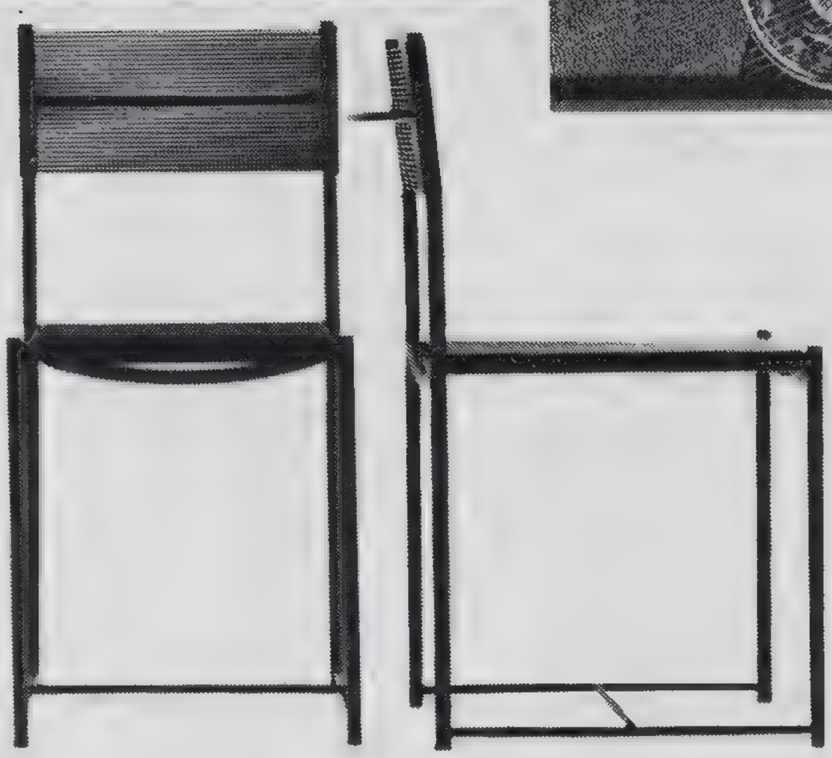
By Barbara Plumb

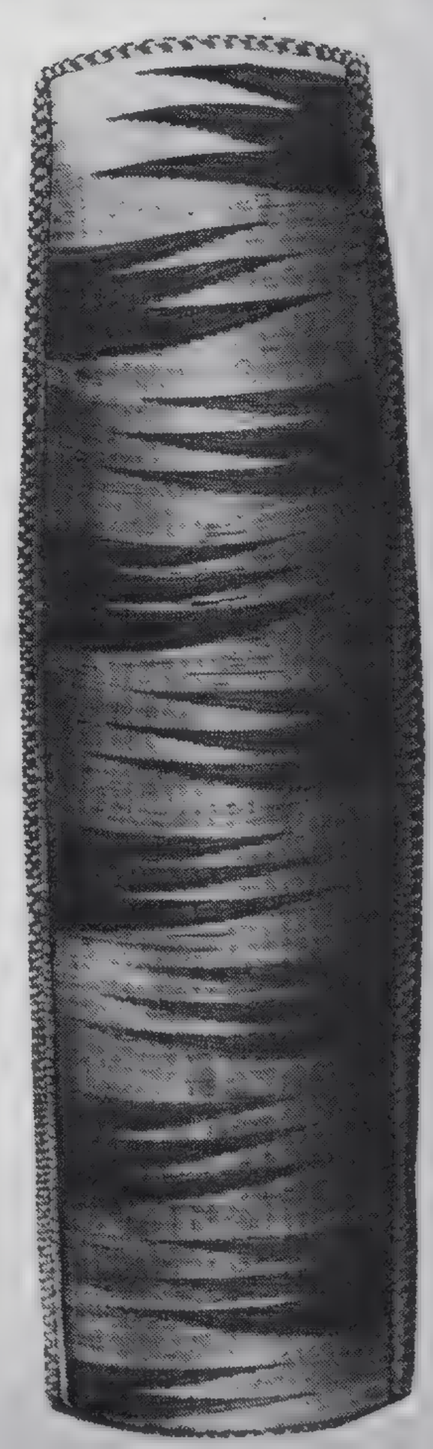
American Country Style: It's a design movement that's taking off like fireworks, with the introduction of American provincial fabrics and wall coverings from Gear, Inc.'s collection called New Country Gear, and the publication of *American Country: A Style and Source Book* by Mary Emmerling (Clarkson N. Potter). From the book: a two-hundred-year-old Pennsylvania barn (*above*), interior designed by Raymond Waites, where simple modern seating covered in small-scale New Country Gear prints is comfortably nestled in a living room with antiques, stone walls, hand-hewn beams. In the kitchen (*inset*) slick white ceramic wall and floor tiles contrast boldly with the barn's original wood frame.

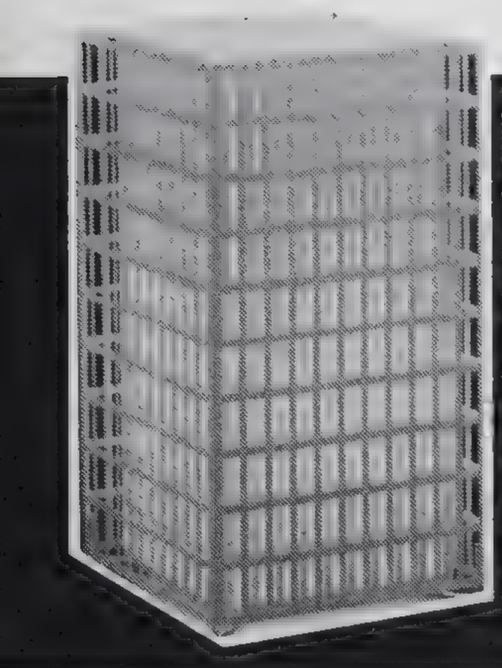
JAPANESE ART ON FINNISH FABRICS "Finnish light and color are the greatest inspirations an artist could wish for," says Japanese designer Fujiwo Ishimoto, about Lapland's lonely marshes in northern Finland, influence behind his new fabric collection for Marimekko. Example: "Rimpi" (*right*) suggests wind-driven raindrops. All patterns made into sheets; fabric also suitable for tablecloths, upholstery.

"PASTA" CHAIRS GO PUBLIC

Guests at a resort hotel on Italy's Tuscan coast have long been admiring—and asking where they could buy—the dining room's "Spaghetti Chairs" designed in 1960 by architect GianDomenico Belotti. Finally available to the general public, the chairs (right) have a great deal to recommend them: slim, attractive lines combined with the comfortable resilience of vinyl strands forming seat and back. The steel frame is available in baked-epoxy finishes—black, white, red—with matching "spaghetti" strands (about $137); or in chrome, clear strands (about $162). Through decorators at International Contract Furnishings, NYC.





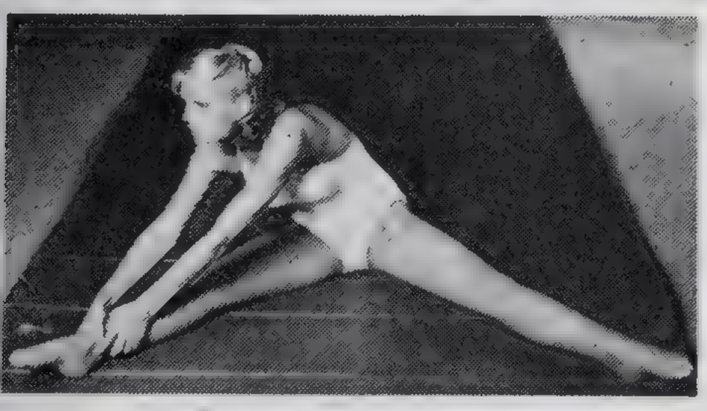


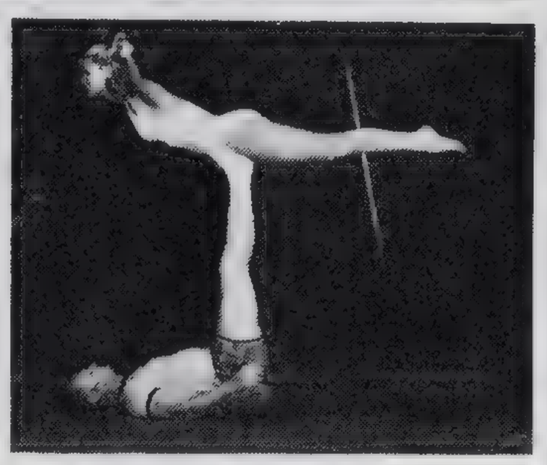
The interplay of light shining through a trellis or grille inspired industrial designer Ken Brozen to create his "Patterns" collection of table lamps. Inner and outer white vinyl shades placed an inch apart surround the bulb; from various angles, you see different plays of light and shadow. The lamp at left, fifteen and one-half inches high, comes in a flat transportable package, is ideal for personalizing a summer rental house. $40 at George Kovacs, NYC.

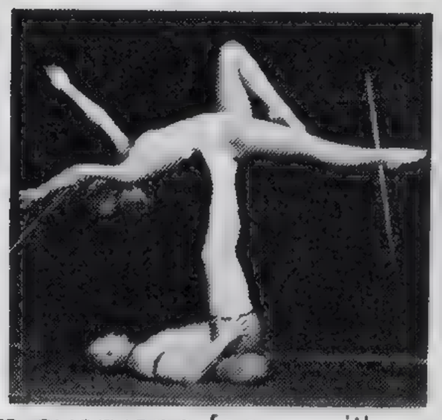
LIVE-IN AFRICAN ART

To those who know African design only as ritual art, a new show organized by The American Federation of Arts, "African Furniture and Household Objects," will open an entirely new visual horizon. The exhibition—including a six-foot-high cane-and-grass screen (right) and other inventive objects travels to San Francisco September 21, on to Memphis, The Brooklyn Museum before closing September 1981.

Shape-up Now







More and more, people are realizing the need to exercise . . .

PAM BARKENTIN

The biggest problem everyone faces with exercise is not in starting it (how many different kinds of exercise have you tried this year?) but in maintaining a program and avoiding becoming a drop-out statistic. Part of the problem: to find an exercise regimen geared to your needs—to your personality (do you like to work out with others or alone?); your life style; your available time. In actress Cathy Lee Crosby's case (she stars on TV's "That's Incredible!"), she's worked out for over a year three times a week with stunt man and circus trainer Bob Yerkes in his backyard studio in Northridge, California, using the flying trapeze, trampoline, high and low wires. But whatever the program, the goals—for everyone—are the same. "Circus training," says Cathy, "is terrific for developing concentration, reflexes, strength." Which is exactly what any good exercise program should do.

TOO FAT *79 million Americans*

. . . it is estimated, are significantly overweight. And at any given moment, two-thirds of them are trying to lose some pounds. A few people will find success; most will not—because the criterion for successful dieting is that once taken off, weight *stays* off. One help: Weight Masters in Philadelphia (different from Weight Watchers in that it works on an individual basis, there are no meetings) has teamed up with the Lane Bryant stores, who specialize in clothes for larger sizes, to help their customers. Most of Weight Masters clients are women whose average age is thirty-seven and whose average overweight is thirty-five to forty pounds. A sixteen-week program is aimed at reeducating overweight people to think in terms of being thin —via a home-study course of weekly instruction covering low-calorie food purchase for diet meals and guided by a graduate counselor and an M.D. The success ratio: 70 percent!

BACK CARE

"Adult acne" is a problem a lot of women have today, not only on their faces but on their backs, too. Using a back brush or a loofah helps. So does having a "back facial"—deep cleansing, steaming, mask—the same way it's done for your face. For more serious help: see a dermatologist. There are topical antibiotics available now, which have a high cure rate for acne.

IF YOU'RE THINKING ABOUT PLASTIC SURGERY . . .

Cosmetic surgery is elective surgery more and more women are considering, looking into, and learning about as a means to improve their appearance. For the to-be patient or "just contemplating," NYC plastic surgeons Steven Herman, M.D. (affiliated with Albert Einstein Hospital), and Elliot Jacobs, M.D. (affiliated with NY Eye and Ear Infirmary), have put together a booklet, "Your Guide to Plastic Surgery," that answers the most commonly asked questions regarding the various types of surgery available, pre- and postoperative care, as well as what kinds of results can be expected. Available free, write: Steven Herman, M.D., 78 East 79 Street, New York NY 10021.

HOME STUDY

If you prefer to work out alone, ask a doctor or gym instructor to help you set up a program to follow . . . or ask about prerecorded cassettes. The trick to maintaining a solo program: start at the same time in the same place every day. Good choices: Jon Devlin's LP records of his jazz, stretchout, total-exercise classes, with how-to books; $9.95 each ppd. ($3 less for all three) Dancercise, 1845 Broadway, NYC 10023.

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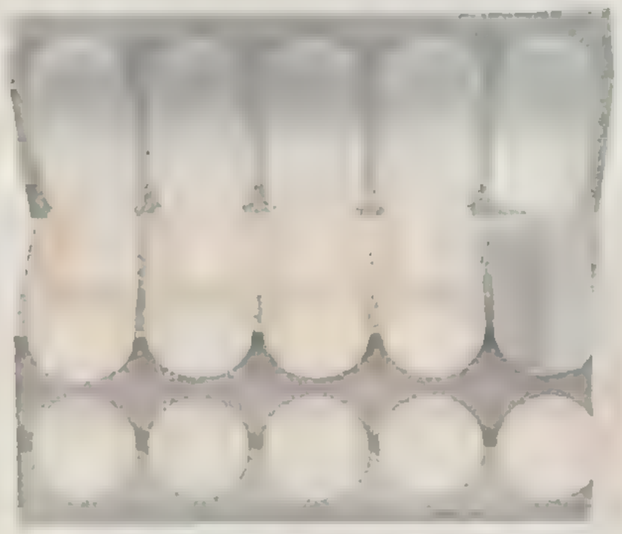
Reproduction is a fact of life. And so birth control is also a fact of life. One that is often hard to live with. Because many contraceptives can inhibit sex, or the way you feel about sex. But you'll find Semicid doesn't.

SEMICID. SIMPLY EFFECTIVE.

Semicid® is an effective vaginal insert. It's small and easy to use. And the easier a contraceptive is to use, the more likely it is that you'll use it consistently and correctly.

What makes Semicid effective is the spermicide that is most recommended by doctors, nonoxynol-9. The spermicide found in products that have been used successfully by millions of women for over 10 years.

For best protection against pregnancy, follow directions carefully, and allow Semicid to dissolve. This gives you double birth control protection, a physical barrier, plus an effective sperm-killing barrier that covers the cervical opening and adjoining vaginal walls. If your doctor has told you that you should not become pregnant, please discuss Semicid with him before use.



Actual size insert and discreet carrying case.

SEMICID. MADE FOR THE WAY YOU MAKE LOVE.

Semicid doesn't affect your spontaneity or offend your senses. It has no unpleasant odor. Nor does it drip or run like foams, creams or jellies. And it's not awkward to use like the diaphragm. Some Semicid users experience irritation in using the product. However, Semicid does not effervesce the way Encare does and is not as likely to cause a burning feeling.

What's more, Semicid is so safe you can buy it without a prescription. Therefore, when you're using something safe, you won't worry or be angry about the risks you're taking and he won't feel guilty. Semicid helps you both to do something very important. Relax.

SEMICID. A BIRTH CONTROL METHOD THAT DOESN'T CONTROL YOUR LOVE LIFE.

Semicid is a birth control method that you can both live with. And love with. Because Semicid doesn't get in the way of closeness. It just gets in the way of unwanted pregnancies.

Semicid is approximately as effective as vaginal foam contraceptives in actua use. It is essential that you insert Semicid at least 15 minutes before intercourse.

Benson & Hedges Lights

"B&H, I like your style."

Only 11 mg tar

Reg.: 11 mg "tar," 0.8 mg nicotine—
Men.: 11 mg "tar," 0.7 mg nicotine av.
per cigarette. FTC Report Dec.'79.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

MONEY

Are you a credit-wise woman?

How to pick the best pay-later plan

BY ELLIOT RAPHAELSON

Along with millions of other consumers, you may have been relying heavily on credit to make purchases during these inflationary times. Many policy changes have been made recently by credit-card companies and banks—owing mostly to the federal government's desire to control inflation and the growing consumer debt—that probably will affect you. Here's a rundown of the changes that your banks and retail organizations may have made:

- Instituted annual fees for the use of Master Card and Visa.
- Instituted "per-transaction" fees in addition to the normal credit-fee structure.
- Required higher monthly payments.
- Changed the way finance charges are computed, making credit more expensive.
- Reduced credit lines or placed a freeze on existing credit lines.
- Pressured for the elimination of various state usury laws leading to higher interest charges in those states for credit users.

So, it is now more important than ever for you to use credit intelligently—by becoming aware of the different credit facilities available to you, and recognizing their advantages and disadvantages.

The Truth in Lending Law protects you by standardizing the way in which creditors provide credit information, making it easier for you to make a sound credit selection. The law applies to credit cards, installment loans, home mortgages, finance companies, and other types of credit.

Specifically, the law makes it easier for you to understand the annual percentage rate, and the finance charge. The annual percentage rate (APR) is the percentage cost to you of credit on a yearly basis. Under the law, all creditors must use the same basis for computing the APR.

The finance charge is the total amount of money you pay to obtain credit. The charge is the sum of all interest payments as well as any service charges, carrying charges, or other fees. In accordance with the law, the creditor must provide you with the total of all of these charges. Both the finance charge and the annual percentage rate must be displayed prominently on forms and statements from a creditor.

In addition, the creditors must spell out the specific method they use to calculate the finance charge. The law *does not* standardize these methods and some are much more expensive than others.

The chart at right shows three credit arrangements that are all legal but result in different finance charges.

Federal laws also provide you with the following credit-card protection:

- It is illegal for a card issuer to send you a credit card unless you apply for one or your old card has expired.
- Your risk on lost or stolen cards is limited to $50 per card. If you notify the card-issuer of your loss before your card is used, you will not have to pay anything.
- You may withhold payment on any damaged goods or unsatisfactory services as long as you have made an effort to solve the problem with the merchant and you advise the credit company of the dispute. This right applies to bank or travel and entertainment cards. In such cases, the sale must have been for more than $50, and must have taken place in your home state or within one-hundred miles of your home address.
- The creditor must mail his statement to you at least fourteen days before payment is due. Generally, if you pay your bill "in full," you will not incur an interest charge.

	"Adjusted Balance" method	"Previous Balance" method	"Average Daily Balance" method
Monthly rate	1 ½%	1½%	1½%
Annual percentage rate	18%	18%	18%
Previous balance	$400	$400	$400
Payments	$300	$300	$300 on 15th day
Finance charge	$1.50 (1½% x$100)	$6.00 (1½% x$400)	$3.75 (1½% x$250, or avg. bal.)

Although the law does provide you with protection, *you* must use the credit wisely. If your credit-card balances are too high:

- Place your own upper limit on total credit-card purchases for each billing cycle. Record each purchase as you would for your checking account, maintaining subtotals. When you reach your upper limit, *stop charging*.
- Do not make purchases using a card that already has a high balance. Pay it off gradually. For new purchases, either pay cash or use a credit card with no prior balance from the previous billing cycle. You generally avoid interest payments this way because with most bank credit cards, if you have a prior balance, you will be charged interest from the date of your purchase. When you pay in full, with no prior balance, you incur no interest charges.

Another credit law you should know about: The Equal Credit Opportunity Act of 1975 forbids discrimination by creditors on the basis of sex or marital status; and a 1977 amendment requires creditors to report credit information on joint accounts opened after June 1, 1977, in both spouses' names. If you feel that either of these requirements has been overlooked in your case, call the Women's Credit Rights Project Hotline in Los Angeles (213) 741-8405 for help and answers.

Bank credit. Most banks have made credit easily available either through lines of credit or "checking plus" features, whereby you can write checks for amounts over what you have in your checking account.

The major problem with this easy credit is how quickly you can go into high levels of debt. The repayment requirements are minimal, essentially the same as credit cards'. As you make the lowest allowable payment, and continue to borrow more than your repayment, your debt grows.

Before you use this type of credit, be sure to understand all the fees and features. There are variations among banks, and many can be costly to you if you don't understand them. For example:

- Some banks will lend you money only in certain increments, *e.g.*, in units of one hundred dollars. Assume you have a zero balance and you write a check for $105. If the bank makes loans only in units of one hundred dollars, you have a loan outstanding of $200 although you needed only $105. Either you pay extra interest on $95 that you don't need, or make a separate deposit of $95 to your loan account. This becomes an administrative nightmare; find a bank that will lend you the exact amount you need.
- Some banks maintain two accounts: one for your checking account and one for your loan account. To pay off the loan, you must make a deposit directly into your loan account. If you are not careful, you may have money in your checking account earning no interest, while you are paying 12 or 14 percent or more on the outstanding loan in its separate account. Find a bank that will give you one account so that all your deposits are automatically applied against outstanding loans you may have.

Life insurance. One of the cheapest sources of funds is a loan from an insurance policy that has "cash value." Whole-life insurance policies have some cash value after they have been in force longer than a few years. The interest rate is fixed and is indicated on the policy. The rate is based on state law and date of issuance, normally between 5 and 8 percent.

The major disadvantage of using insurance-policy loans is that the death benefit is reduced by the loan outstanding. If you have a one hundred thousand dollar policy and take out a ten thousand dollar loan, your beneficiary would receive ninety thousand dollars upon your death. Accordingly, this type of loan should not be used unless the beneficiary is adequately protected by the remaining insurance coverage.

In addition to the low interest rate, there is another advantage to a life-insurance loan: the principal need not be repaid. The owner of the policy, at her option, can repay only the interest, can repay the interest and a portion of the principal, none, or all of the principal. Subsequent interest payments would be based on the principal remaining.

Essentially, when you borrow on a life-insurance policy, you are borrowing "your" money. That is why you are getting what appears to be a bargain in terms of rate and flexibility in comparison to other loans.

Passbook loans. If you have money deposited in a bank or credit *(Continued on page 270)*

CREDIT

(Continued from page 269)

union, you may be able to take out a "passbook" loan, one in which your savings account is used as security and your funds in it are frozen. The rate of interest on a passbook loan is normally 2 or 3 percent above the rate the bank is paying you. The bank will normally allow you to borrow up to 90 percent of the amount you have in your account. If you want to borrow an amount less than the total in your savings account, check first to see if the bank will allow you to use the funds in your savings account over and above the amount of your loan. Some banks freeze the entire savings account regardless of the amount of the loan; then you might consider setting up a separate account for the funds you want to use.

A passbook loan is cheaper than most loan options, and you are forced to repay the principal and interest in a specified time frame. After the loan is repaid, you can withdraw funds from your savings account.

One disadvantage of the passbook loan is that all or part of your savings account is "frozen." You cannot withdraw funds from your account until the loan is repaid; however, using the loan instead of withdrawing the funds ensures your re-saving the money. The passbook loan should be used by those people who are willing to pay a small premium for the assurance that they will have the same amount in their savings account when the loan is repaid that they had before the loan was initiated.

The Federal Reserve Board publishes many free pamphlets about credit. One booklet, "The Consumer Handbook to Credit Protection Laws," summarizes the major credit laws and identifies other consumer-credit pamphlets. You can obtain these at your local Federal Reserve Branch or write to Publications Services, Division of Support Services, Board of Governors of the Federal Reserve System, Washington DC 20551. ▽

ANSWER . . THE PILL?

(Continued from page 255)

drive. Although uncommon, psychotic episodes do occur.

Certain women may be at higher risk than others for developing depression due to oral contraceptives. These are women with a prior history of psychiatric difficulties, especially of depression and premenstrual tension, plus a higher incidence of previous post-partum disorder, particularly severe depression after childbirth, and of severe nausea and vomiting during pregnancy—for which they are more likely to seek medical treatment. There is also more dysmenorrhea and moderate overweight among these women.

According to Barbara Parry, M.D., resident in psychiatry at UCLA School of Medicine in Los Angeles, "These factors appear to predispose toward the development of depressive symptoms with oral contraceptives. We need more clinical evidence, but I believe they probably reflect one common biochemical process and therefore are not cumulative. I feel these women can safely take oral contraceptives but they should be aware that they may be at higher risk than most women for becoming depressed."

Just how the Pill causes depression isn't clear. Several mechanisms, both biochemical and psychological, have been proposed. The biochemical mechanisms involve biogenic amines (serotonin, dopamine, and norepinephrine), vitamin metabolism (folic acid, B_6, B_{12}), and endocrine metabolism. The suggested psychological mechanisms include conflicts over accepting the Pill, fears about losing control of sexual impulses, concern regarding future fertility, and fears about bodily damage.

The mechanism most widely proposed is that involving vitamin B_6. According to Dr. Parry, the B_6 mechanism is "probably the most well-delineated mechanism and probably a major factor in Pill-induced depression." Studies show that from 20 to 50 percent of women on oral contraceptives develop an absolute vitamin B_6 deficiency. Researchers postulate that oral contraceptives increase the metabolism of tryptophan, an amino acid, to nicotinic acid. The use of vitamin B_6, required as a co-enzyme in this metabolism, is also increased, making less B_6 and tryptophan available for the production of serotonin. This may result in lowered serotonin levels and associated depressive symptomatology, which may be corrected by the administration of vitamin B_6.

Should women on the Pill increase their intake of vitamin B_6? This question raises controversy: some physicians recommend stopping the Pill rather than increasing B_6 intake; the majority, however, recommend a trial of increased B_6 intake since it may

"Fears about losing sexual control"

be effective in alleviating depression. Says Myron Gordon, M.D., a New York gynecologist, "If a woman on the Pill came in with depression I'd give her 50 mg. of vitamin B_6 per day for one or two months, starting the B_6 on one of her days off the Pill. If her depression didn't respond, I'd tell her it's possible the Pill is causing her depression but that the mechanism may not be related to vitamin B_6 metabolism, and then I'd discuss with her the option of stopping the Pill."

Dr. Parry, in the same situation, advises starting with only 25 mg. of B_6 a day for two weeks, and, if there's no response, increasing to 50 mg. for another two weeks before discussing discontinuation of the Pill.

Dr. Parry also recommends that women at high risk for developing depression take 25 to 50 mg. of B_6 prophylactically and sees no reason why all women on the Pill should not be taking B_6. Dr. Gordon, on the other hand, does not recommend that any women, including the high risk group, take B_6 prophylactically.

Studies indicate that vitamin B_6—at a minimum of 25 mg. per day, which is considerably higher than the recommended daily allowance of 2 mg.—relieves Pill-induced depression in about half of those who receive it. There's something special, however, about the 50 percent who respond: they have an absolute vitamin B_6 deficiency. Unfortunately, it isn't easy to identify this deficiency since there are no simple lab tests available to determine B_6 levels and no other clinical manifestations of this deficiency; vitamin B_6 must be given empirically.

Does vitamin B_6, at these dosages, have any adverse side effects? According to Dr. Gordon, "B_6 is a relatively innocuous treatment at these dosages—I know of no side effects. But I don't think that anyone should take any medications, including vitamins, frivolously." Experts agree that women should work closely with their physicians—especially since there are many causes of depression—and should not attempt to treat depression on their own.

Since your depression may not respond to vitamin B_6, you and your physician should consider other treatments. The most obvious alternative is switching to another contraceptive method. But before stopping use of the Pill altogether, you may want to try a Pill containing the lowest possible dose of progesterone, since many studies have found that a high progesterone content is related to a higher incidence and greater severity of depression.

Talk with your physician if you develop symptoms of depression, but don't assume that all depression is Pill-related—there are many causes. Only you and your physician can decide what is causing your symptoms. ▽

PERRY ELLIS

(Continued from page 245)

And business seemed to be a catchall." It wasn't until he decided to go on to graduate school at New York University for a master's degree in retailing that he was forced to define his interests in more specific terms. "Somehow this seems so unimportant in the course of a life, but I really liked stores. I was just fascinated by the way they smelled, by the cash registers, the bells ringing. . . . For a kid coming from a small town, it was some vicarious sort of travel, wondering where all of those things had come from."

From N.Y.U., he went to work for Miller & Rhoads, "the old Southern department store for Virginia," as a sportswear buyer. "At that time, there was a look that was dyed-to-match—heathery sweaters and knee socks, tweed skirts, by MacMullin, The Villager, John Meyer of Norwich. And I became Mr. Meyer's largest buyer—I was very clever about how to get the most the fastest because I had training at a time when very few people in retailing had any college experience. I took a small department and made it the largest in the store, bigger than the furniture department.

"But what was important, I think, was that I always felt that I could design the clothes better than I ever saw them. There's a lot of weight you can carry as a buyer when you give a company more dollars than anyone else—all of a sudden, they're asking your opinion about color, about fabric, about print, about style. I am very opinionated about those things, and I had them make special styles just for my department. And those things that I suggested became their bestsellers, so they *(Continued on page 273)*

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TRY OURS.

When you put a Kotex® maxi pad in place, it stays. Better—a lot better—than other maxi pads. The reason is simple: our maxi has not one, but three adhesive strips.

Another impressive feature about the Kotex maxi is the way it absorbs. And absorbs. And absorbs. Women who've tried it tell us they had fewer accidents with ours than with the leading pad.

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Two identical and easy-to-use tests in every kit. And a toll-free number so you can call and talk to our Registered Nurse about Daisy 2.

The only home pregnancy test that gives you double-checked accuracy ...and someone to talk to.

Daisy 2 pioneered the two-test Double-Check System for one reason...to give you confidence in the accuracy of your results because you double-check your own test. *Recent consumer-use clinical tests show the Daisy 2 System achieved the highest accuracy available.*

Now we take confidence and accuracy one step further and give you a toll-free telephone number so you can call our Registered Nurse to ask a question, or get advice about your Daisy 2 test. The toll-free number is inside every package.

Look for the kit with the daisies on it. You'll like the feeling of confidence that comes from the Daisy 2 Double-Check System and from the sound advice and counsel of our Registered Nurse.

Bio-Dynamics Home Healthcare, Inc.
Indianapolis, Indiana 46250

(Continued from page 270)

were eventually relying heavily on me as a creative force for their company. They asked me to become a part of it, and that's when I left retailing and went to work for John Meyer. It was then that I had the opportunity to be creative for the first time—there was very little designing in terms of sketching, really, because all the styles were pretty much the same season after season. So I was more involved in selecting colors, fabrics and prints.

"I learned everything that I know really from John and his wife, Arlene. They spent six years of their lives educating me and really laid the foundation for me to be able to do what I do today. And there's a lot of that still here," Perry Ellis says, glancing around his own workroom. "No one really knows that, but the cottons and flannels and the Shetlands—they're different, but historically they're a part of me."

When John Meyer died, his wife retired, and their company was sold, the time had come to move on. The Vera company offered Perry a position working with Vera Neumann herself. Neumann recalls her first impressions of Perry Ellis: "He was extremely organized, with wonderful taste and a great sense of color. We thought he was someone whose talents deserved to be developed." Ellis at first selected prints, chose buttons, and trimmings, eventually designed the Vera sportswear line. Two and a half years later, the Vera company, which is owned by Manhattan Industries, organized a division called Portfolio for Perry Ellis' own sportswear line. After three major collections, with sales for each double the volume of the one before, Manhattan Industries moved Perry Ellis out from under the Portfolio label and set him up in a company all his own. "Like a spin-off on television," he explains. "This week someone makes a guest appearance, and next week they get their own show. Well, I got my own show."

With that first Portfolio collection, for the fall of 1978, Perry Ellis established his special concerns: natural fibers—cotton, linen, wool, but never silk crêpe de Chine. ("You can't get silk wet," he complains. "Cottons just seem to me easier, and people seem to care less about them.") With hand knitting. With neutral color, the "core" of every collection; although in recent seasons he has begun to work with stronger colors, "out of sheer exhaustion," he admits. "How many times can you repeat tan and grey?" Even the shapes of that first line have recurred as themes for later collections: exaggerated shoulders, divided skirts, classic pants.

Kalman Ruttenstein, vice president for fashion direction at Bloomingdale's, the first store to open a shop for Perry Ellis, thinks that it's the attitude that distinguishes his clothes. This past April, Bloomingdale's devoted a full-page advertisement in the Sunday *New York Times* to Ellis' philosophy of "friendly" clothes, favorite items that improve with age, illustrated by Ellis himself "in uniform" and a model in khaki pants and a T-shirt from the spring collection. In addition to stirring a good deal of controversy—"promoting clothes that people wouldn't think of as fashion," Ruttenstein says—the ad sold two hundred pairs of khaki pants in two days' time.

Who are those two hundred customers? Perry Ellis has no idea. He designs, he claims, in the abstract, with no woman in particular in mind. Ruttenstein says, "I think *he* thinks his customer is the girl he shows his clothes on—the casual, young beauty who doesn't wear much makeup and lets her hair go natural. But I see 'women of a certain age' in an Upper East Side seafood restaurant wearing his sweaters."

Indeed, young as Perry Ellis' designs may look on the runway, they have been bought and worn piecemeal by women of all ages. Few lawyers and stockbrokers would turn up on the job in Perry Ellis clothes as he presents them, and his skirts above the knee are, in the words of one editor, "for a woman with the legs of an eighteen-year-old." But Perry Ellis does design for women who work; among his private clients are an art-gallery proprietor, a cosmetics executive, a TV news correspondent, movie stars—Farrah Fawcett and Tatum O'Neal.

"Fashion was holier-than-thou"

Jo Grey, wife of Joel, wears his clothes, as does her daughter. Mrs. Grey wears her favorite Perry Ellis jacket and pants with a Saint Laurent silk shirt, a "kitsch-y" cowboy belt, and boots—"They serve my purpose very well," she says, her purpose being regular travel between Hollywood and New York, meetings with screenwriters and film-industry executives. "I'm not a fashion hound," she says, "and I'm always uncomfortable around people who work too hard at their clothes. I find Perry Ellis' things easy to wear and unpretentious."

"Very American" is the verdict on Perry Ellis' clothes as handed down by the New York fashion press and department-store executives. "European," says Grace Coddington, fashion editor of British Vogue. "I think of Calvin Klein as characteristically American, and I don't think of Perry Ellis that way at all. I find his clothes exciting—humorous and very, very pretty. I put Perry Ellis together with Kenzo, and I love them both." Straddling the fence: Robert Forrest of Browns, the only store in London to import Perry Ellis' collection, calls it "American, with a European feeling." Everyone is laying claim to Perry Ellis.

Now more than ever before, the fashion industry needs a designer who is at once pragmatic and imaginative. Perry Ellis lends fashion a credibility it's been lacking for a new generation of women who think for themselves. "While I was growing up," he recalls, "fashion had a frightening aspect—it was always holier-than-thou and untouchable. You look at fashion photography from the 'fifties and 'sixties and wonder, 'Who were the people in those pictures?' Because they had no humor, no life to them. It was only around ten years ago that certain designers, like Kenzo, broke through all of that nonsense—models with tons of makeup and a superiority attitude on the runway. The big change was doing young-feeling clothes, clothes in which people could actually smile or walk casually. And I feel that's just starting in this country."

When women no longer aspire to fashion's images, the dictatorship becomes a democracy and designers exercise no more authority in matters of dress than the people who wear their clothes. Which is fine by Perry Ellis: "Style is something you cannot buy—everyone has it, whether it's good style, bad style, or indifferent style. It's always the woman who makes the clothes, not the clothes that are feminine or sexy. Either a woman is sexy and whatever she wears supports that, or not. You can buy a dress with a low neckline, put it on and still not look sexy if that's not part of your nature. So many people go out and buy something to make them feel a certain way, and I've never known the clothes to do that—I'm talking now about the illusory qualities that stores and magazines sell. Men and women who know themselves see right through that."

Well, maybe. On the other hand, women who swear by Saint Laurent, a designer who gives their fantasies free rein, might beg to differ. When clothes can suggest a character or a role outside a woman's established repertory, when an evening jacket can suddenly reveal to a woman a side of herself she's never seen before, then the illusion becomes reality. That this transformation is rare, that it happens only at the hands of the most intuitive and intelligent designers, that it takes a woman who is certain of her own identity to carry it off—all of this is true. But, by protesting the ways in which fashion has traditionally manipulated women, Perry Ellis disallows what many designers believe to be clothes' most beneficent function—persuading a woman to believe in her own beauty, her intelligence, her sexuality.

There is, not coincidentally, a conspicuous absence of evening clothes in Perry Ellis' collections. Asked why he doesn't design formal wear, he supposes it's "because I'm not very formal. I don't go to those places or those parties—they're not what I really care about, and it's very difficult for me to do something I don't care about." Truly formal clothes, it seems, require a white lie, a certain sleight-of-hand that would violate Perry Ellis' principles. He is the most moral of all designers, dedicated to the making of broad-daylight clothes capable of telling nothing but the truth.

Perry Ellis has refused to comply with seasonal trends, any unofficial consensus on lengths or silhouettes or colors, by playing devil's advocate with the rest of the fashion industry. "I am driven to point out the alternatives," he says. When he gets wind of other designers doing skinny pants, he makes "the most voluminous pants imaginable. I just want to keep all the options open for everyone, so you can wear what you want and that's it—please yourself and not any design community or store or society."

As times and economic straits, sex roles, change, so must fashion, and Perry Ellis seems to harbinger a new, not-yet-delineated era. Fashion as we have known it—the turnover in styles, change for its own sake—has been endangered for some time. That a woman derives self-assurance from the knowledge that she is well-dressed, on the right side of prescribed standards of taste—this is the logic on which fashion has rested and Perry Ellis, in league with a new generation of American women, confounds it. ▽

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Health

Vitamin E for epilepsy...new ideas about acne...instruction for insomniacs...eye surgery: help from a gel

By Melva Weber

NEW AID FROM VITAMIN E

Post-traumatic epilepsy, or seizures resulting from severe head injury, is reported to affect more than 140,000 people every year. At the University of Florida College of Medicine, a scientific team is on the track of the cause of these seizures, with some ideas about biochemical ways to prevent the brain damage that sets off the epileptic episodes. L. James Willmore, M.D., and Jay Rubin, a medical student, traced the development of seizures, found it was related to blood iron salts touching brain cells. A severe blow to the head causes bleeding inside the cranium; then ruptured red blood cells leak their iron, which generates a damaging form of oxygen. This in turn forms a toxic peroxide and damages brain tissue. The victim may begin having seizures a month to a year after the injury.

In animal experiments exploring various ways to interrupt the brain-damaging chemical process, Willmore and Rubin report best results so far with injections of vitamin E combined with selenium, a necessary trace metal in the body. Both are antioxidants that, it is believed, may act to prevent damage by rusty deposits on brain tissues.

SLEEP: WITHOUT SHEEP

About one in every six of us has a sleep problem. Though the causes, effects, and best ways to deal with insomnia remain as complicated as a prolonged dream, scientists agree that taking sleeping pills is not the answer. At the Pennsylvania State University, psychology professor Thomas D. Borkovec, Ph.D., works with "progressive relaxation" to help insomnia sufferers. The technique is similar to that recommended by Duke University's Redford B. Williams, M.D., to gain control of tension-based body pains. The tense-and-release method may start, for example, with one hand, said Dr. Borkovec. Make a tight fist, hold the tension for five seconds, then relax. Concentrate on the relaxation step, just to learn what it feels like. You may repeat with the same muscle group until the tension there is gone, or move on to other muscle groups. Somewhere along the way, you're very likely to go to sleep. Though Dr. Borkovec usually trains insomniacs in the relaxation techniques in a nine-session course, you can try the tense-and-release steps at home if you have mild insomnia not caused by either a medical or a deep psychological problem. Or, Dr. Williams recommends reading *The Relaxation Response* by Herbert Benson, M.D., with Miriam Z. Klipper (Avon).

EYE SURGERY EASED

A clear, smooth body substance that coats bone surfaces and acts as a natural joint lubricant—sodium hyaluronate jelly—is now used by eye surgeons to make cataract surgery and corneal transplants safer and more successful. Recently, David Miller, M.D., of Boston's Beth Israel Hospital, and Robert Stegmann, M.D., of the Medical University of Southern Africa described to fellow ophthalmologists the ways this substance protects against damage of delicate eye tissues during surgery. When intraocular lenses are implanted after removal of a cataract-clouded natural lens, the necessary contact by instruments can damage about 50 percent of inner-surface eye-tissue cells. When sodium hyaluronate is used as a lubricant, this cell damage can be reduced to about 17 percent. In cornea-transplant surgery, the jelly can protect and lubricate the donated tissue. It can even be used to expand the normally fluid-filled eyeball and prevent its collapse during surgery. Produced by the human body, the natural jelly is readily acceptable to tissues and easily reabsorbed. Surgical-supply manufacturers have found a nonhuman source of the identical substance that can be extracted and purified for surgical use. The source: rooster combs.

HIGH-FIBER DIET OK

The trend for high-fiber diets, usually containing whole grains with bran, caused some concern for nutritionists who know that whole grain carries phytate, a natural substance that can bind minerals such as iron, zinc, magnesium, manganese, copper, and calcium, preventing absorption by the intestinal tract. Government research now shows that fairly generous amounts of bran or whole wheat contribute to—rather than prevent—the body's absorption of important minerals. Eugene R. Morris, Ph.D., U.S. Department of Agriculture nutrition scientist studied mineral balances of volunteer subjects on diets including thirty-six grams, or about one and one-quarter ounces, of bran each day. Part of the time, subjects ate bran with its phytate removed. Test results showed the use of whole grains and bran in normal amounts —the test level is considered high normal— doesn't reduce availability of nutrient minerals. People who eat extremely large amounts of grain or bran just might have a different mineral level. Dr. Morris emphasizes that study findings do not mean there's no limit to the quantity, but suggests you can eat your bran and have your zinc and iron, too.

COMPLEXION CLEAR-UP

The latest acne treatment was developed when a dermatology team in Salt Lake City was puzzled to find that an acne treatment that had worked very well in Portland, Oregon, had caused skin irritation and poor response in patients in the drier, sunnier climate of Utah. Leonard J. Swinyer, M.D., Thalia A. Swinyer, R.N., and Michael R. Britt, M.D., suspected that when the widely used acne treatment including tretinoin (vitamin A acid) was used in an arid climate, it aggravated a dry-skin problem and slowed the clearing rate for acne. So they began to treat acne without the traditional vigorous soap-and-water scrubs, and without antibiotics. Instead, acne patients were to use a fat-free liquid cleanser that also moisturized the skin, along with regular applications of tretinoin cream and benzoyl peroxide gel. Extra moisturizer was applied during bathing, shampooing. This water-avoiding treatment for acne was as effective as the more familiar tetracycline dosage with tretinoin and worked better than tetracycline with abrasive scrubber-cleansers. For moderate to mild acne, the Utah team believes oral doses of tetracycline are not needed; and the standard treatment of purposeful irritation that produces redness, drying, and peeling of facial skin is more likely to interfere with clearing the skin than to promote it.

HOW TO HEAL SLIPPED DISKS

Sufferers with herniated or "slipped" spinal disks may be dramatically helped by an ancient drug for gout, reported Michael R. Rask, M.D., past president of the American Academy of Neurological and Orthopaedic Surgeons, in *Emergency Medicine.* Colchicine, made from a crocus flower, was used centuries ago in Egypt for gouty arthritis—and still is being used. Dr. Rask, who has used colchicine over many years for disk problems in hundreds of patients, says that in a typical series of fifty patients, twenty-two will be totally relieved and twelve more will have most of their pain resolved—in short, more than two-thirds benefit from the drug. Colchicine is given both by vein and by mouth in doses much lower than are used for gout treatment. At these doses, the drug's side effects are low. Dr. Rask said, "The colchicine relieves the inflammation and so allows the disk to heal itself."

"FANNY"...

(Continued from page 231)

the World rather than divert it" and "to bring Mankind to his Senses before 'twas too late and all Hope of Reason was lost fore'er."

"If you despair of Reason, my dear Presto, why do you write to bring the World to Reason?" I askt him more than once.

"Because I am a Fool, Fanny," said he. But like all Men who readily admit their Foolishness, he was amongst the cleverest.

And yet there was something uncontrollable and contradictory in his Character, for he always claim'd he had wisht to rise in Court and yet had stood in his own Sun by insulting all those who could help him.

"Had I but curb'd my Tongue and Pen, I might have rose like other Men," said he, the Couplet coming as readily to his Lips as a Cough to the Lips of a Consumptive. But sure, he could no more curb his Pen than a Nightingale can curb his Song. 'Twas his Genius to lash the World, and he paid dearly for that Genius.

He was helpless to refrain from lashing the Criticks in whose Pow'r it was to help him rise, or the Courtiers, or the Ladies in Waiting, who had the Ears of the Great. All these he call'd Whores and Parasites, and then was stung bitterly when they wreakt Vengeance upon him in Return. Passion he had aplenty, but no Tact whatsoe'er. Brilliance, but no Gift for Diplomacy. Lying he hated and could so little manage it that he worried constantly lest his Stella in Dublin should know of our Liaison and be vext with him. He had not married her, he said (despite Rumours to the Contrary), for Marriage ruin'd the best of Women and made them Scolds. Besides, the World already had too many unlov'd Brats within it; better to practise Continence than coax another hapless Infant into this sorry World. "For, consid'ring the Miseries of Human Life," said he, "why should a Child be under any Obligation whatsoe'er to his Parents for bringing him into the World? Life is neither a Benefit in itself, nor was so intended by the Babe's Natural Parents, whose Thoughts in their Love-Encounters, were otherwise employ'd."

I was glad, indeed, 'twas not yet apparent I was with Child; for had he known, he would have despis'd me as a "Yahoo"—his curious Word for all those Mortals who give in to the Appetites of the Flesh. He lov'd Women to be young and girlish, slim and virginal, like unattempted Brides. Little Girls of Twelve, with Breasts still unfledged, represented his favourite Female Forms; thus when Coxtart first brought him to my Chamber, she bade me tell him I was e'en younger than Seventeen and instructed me to wear my Bridal Costume, yet not be vext nor insulted if he ne'er touch'd my Flesh.

He would talk instead and feast his bright blue Eyes upon me, discoursing of Philosophy and Literature, Politicks and Religion; and once, when he was satisfied I was fond of him and would not think him strange, he propos'd that we go together into the Countryside and spend a curious Afternoon romping amongst Foals and Mares and Stallions at the Park of one of his Friends.

We hir'd a Barge upriver, upon that splendid Summer's Afternoon, rode as far as Maidenhead, there were met by a One-Horse Chaise belonging to the Dean's Friend, and carried to a beauteous Country Estate call'd Dumswood, whose Owner was said to have some of the finest Race Horses in England.

Perhaps by design, Dean Swift's Friend had been call'd away. Only his Grooms and Trainers and other Servants were in attendance; thus we could be almost entirely undisturb'd as we picknickt upon the Green, watching the Mares and Foals frolicking upon the velvet Grass.

"Observe the Horse," said the Dean, "observe his nimble Gait compar'd to the shambling Gait of Man. For a Man is a Creature that hath but lately determin'd to walk upon his hind Legs, whereas a Horse flies upon all four with such surpassing Grace that the Ancients themselves identified the Horse with Poesy!" (Ah, when the Dean said this, I knew beyond any Doubt that we were Friends of the Soul, for had I not oft' thought the very same Thing concerning Horse and Poesy, Horse and Man?)

"For mark you, Fanny," he went on, "from the most ancient Times, Man and Horse have known a Mystick Bond. The Mare hath been identified with the Earth Goddess, Persephone, and the Stallion with the Sun God, Apollo. Warriors, from Ancient Times were buried with their Steeds; and e'en in the Greece of Homer, Horse Races form'd part of the Funerary Games. The fierce Mongols and the ferocious Tartars drank of *Kumiss*, or fermented Mare's Milk, to raise Visions in their Brains; and the Celts perform'd a sacred Wedding betwixt Mare and King to endure Fertility of Crops and Men. In the remote and Pagan Counties of Ireland, I have heard, e'en Today, of Men mating with Snow White Mares to raise the Crops and stave off Famine—but the Irish are a Barbarous Race and capable of any Nastiness!"

Just then a dappl'd grey Mare walkt curiously up to our Picknick Spot, turn'd Tail, and harken'd to one of Nature's profoundest Necessities.

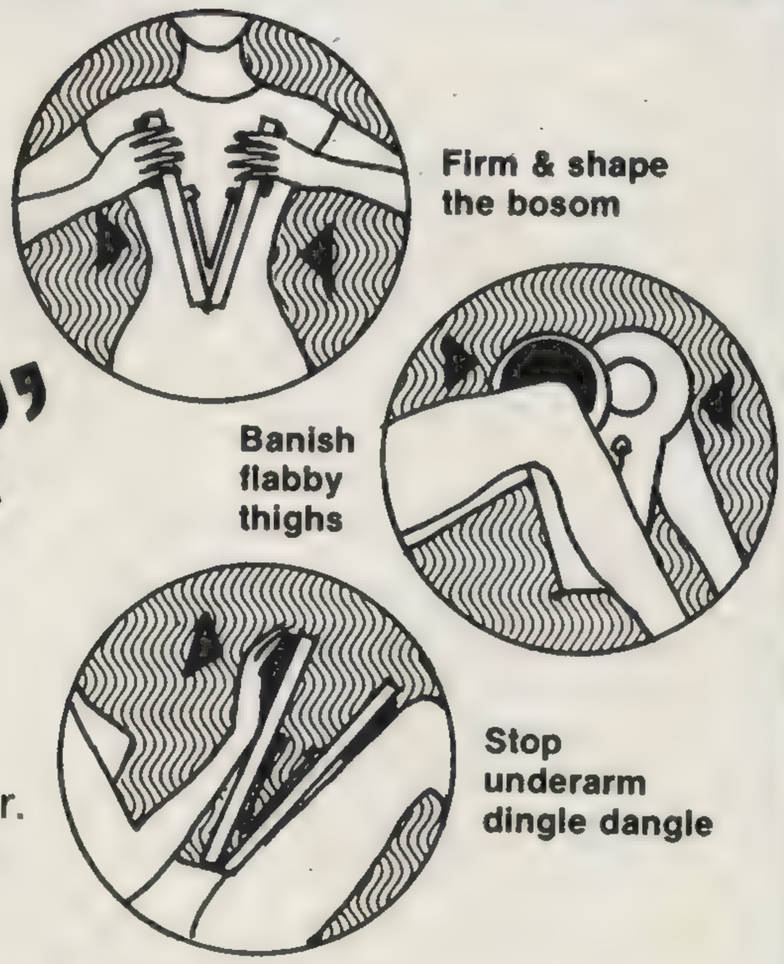
The Dean was entranced. "Observe, Fanny," said he. "E'en the Droppings of a Horse are Golden Stones compar'd to a Man's brown and putrid Excrement! Mark how beautiful they are—these Golden Droppings! And is this not because the Horse eats nought but the purest Grass and Hay, whilst we, who claim to be the Rational Race, eat largely dead and decaying Flesh? By a Creature's very Droppings shall ye know him!"

"But Presto, Dear," say I, "a Horse has no Rational Speech, whilst we can converse in Language and thus improve our Reason. . . ." And yet I said this merely for the Sake of Argument, for had I not convers'd quite reasonably with my own Horse, Lustre? Alas, that I could not introduce the Dean to him!

"Bah," says the Dean, "we but use Language to obfuscate the Truth, as if we were all Lawyers! Yet the Whinnying of a Mare to a Foal is a purer Language, if we could but understand it!"

I listen'd deeply to the Whinnying of the Mares, striving to hear the Rational Language which the Dean assur'd me was to be found there—but all I could hear, alas, was Whinnying! Perhaps one must live with a Horse to understand him—for tho' surely had I understood Lustre, these strange Horses I could not. The Dean, it seem'd, had finer

"my body's best buddy!"



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Ears; for within the Brute Noises of the Beast, he heard Philosophies and Poetries no other Mortal Ears could hear. "Houyhnhnms," he call'd the Horses, pronouncing the Name as if 'twere the Neighing of a Horse; and "Yahoos," as I've said, was his Word for Humankind, which, he avow'd, was neither as human nor as kind as it pretended.

For an Hour or more, he discours'd to me of Horses. He explain'd the History of the Horse in England, how the heavy Horses of our Ancestors had been cross-bred with the Arabians to produce the Noble Thoroughbred, the finest Horse the World hath e'er known. He spoke of the slender Beauty of the Thoroughbred, the Wildness of the Pure Arabian, the Pow'r of the heavy Breeds, the Charm of the Connemara, Shetland, and the Welsh Ponies, and the soulful Eyes of Mares, and the flaring Nostrils of Stallions—almost as if he were a Lover besotted with his Belovèd's Charms. He spoke at length of his Contempt for Mankind in making this Creature, so much more noble than himself, into a Beast of Burden, and he told me of the Bedouin Tribes who rais'd their Horses in their own Tents, sleeping and eating with 'em, keeping 'em as tender Companions their whole Lives long.

For Guerinière's Rules of Horsemanship, he had nought but Contempt. The artificial Gaits, the Paces these Noble Creatures were forced to learn, disgusted him. The *Galopade, Volté, Pirouette, Terre à terre, Mezair, Pesade, Courbette, Croupade, Balotade, Capriole*, and such, he view'd but as Expressions of Human Vanity forced upon the gentle Horse. Indeed, the entire Art of Equitation he detested.

"For Man hath taken this splendid peaceable Creature and forced him to the Arts of War. No Horse in his Native State would go to War," said he. "The Horse is by Nature a Peacemaker; Man alone makes War upon his Fellows. Ah, Fanny, when I see the Sadness of Horses in Harness, my Eyes fill with Tears and I curse the Race that claims me as its own! Oppressors are we all—vain, proud, stupid, but pretending to Reason! The Horse is Reason itself. If any Creature deserves to rule the World, 'tis he!"

I'faith, the Dean was so caught up in his Fancies and Reveries about Horses, that I could scarce tell him of my Horse, Lustre, of the fine Arabians Lord Bellars had imported, of the many Foalings I myself had witness'd as a Child, of that splendid Moment, the Culmination of eleven Months of great Anticipation, when the Foal emerges, Forelegs first, then Muzzle, then Cheaks, then Ears, then Withers, then Flank, and then the Foal entire, with the Moon-blue Membranes gleaming, and the Waters of the Womb still glist'ning upon his infant Fuzz! My own fondest Childhood Memories were also of Horses. Perhaps that was why I made no Objections to the Dean's next Fancy.

Now he would try an Experiment, he said. He would cause me to strip naked upon the Grass, and then he would strive to coax a Stallion to copulate with me. So carried away with this Scheme was he, that he ne'er consulted me as to my Willingness, but rav'd only that this would be the final Proof of his Theories, that upon his Honour I would be uninjur'd, and that he himself would owe me his whole Life, if only I would do his Bidding.

'Twas indeed the most curious Request I had e'er entertain'd in my brief Life as a Whore, but 'twas my Duty, after all, to satisfy the sundry Lusts of my Swains no matter how peculiar, and a Sense of Curiosity motivated me as well. Indeed the Stallion he chose lookt so like Lustre—but for a lack of white Markings—that, i'faith, I would almost conceive him as my Lover!

I put off all my Garments on the sunny Greensward and lay upon the Grass drinking in the Summer Sun, whilst the Dean, his Eyes gleaming with Mischief, went off to fetch the Stallion. He caus'd the Grooms to lock up all the Mares and Foals within the Barn, so as not to tempt the Stallion to furious rampaging Lust, then he led the chestnut Stallion to me, his burnish'd Coat gleaming in the Sun.

This Stallion was endow'd with a Cock to make any Pretty Fellow green with Envy; and as the Dean spoke softly in his Ear, in the whinnying Language of the Horses, and rubb'd his Belly and his Balls, the Stallion's Cock grew until 'twas of a Size to affright the most lascivious old Whore.

The Dean watched with Wonder and Admiration, as if he, too, were half in Love with the Stallion. Then, when he was assur'd the Stallion's Cock could grow no more, he bade me climb upon his own Back (so that together we almost reach'd the Horse's Height), put my arms 'round his Neck, and spread my Nether Cheaks as wide as e'er I could, presumably to tempt the Stallion.

Soon the Dean began to romp and whinny, with me stark naked clinging to his Back. He coaxt the Stallion in the curious Language of the Horses, and play'd the Horse himself, trotting across the

(Continued on page 278)

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"FANNY"...

(Continued from page 277)

Grass with me upon his Back! But tho' the Stallion eyed us curiously, and once e'en came forward to look at our strange twobackt Beast more closely, 'twas clear as Crystal that he'd no Intention to copulate either with me or with the Dean!

This "Experiment" we continu'd for well nigh half an Hour, until the Stallion, in Boredom and *Ennui*, wander'd off, his Cock now much reduced to normal Size, and began to graze in an adjoining Field. With a Cry of Triumph and the cunning Smile of a Lawyer who hath won his Case, the Dean cried out: "Sweet Fanny, now dismount!" To which I happily obey'd, and as he help'd me dress, he drew such Moral Lessons as he could from this.

"For mark you, Fanny, a Man in Heat will mate with any Hole that presents itself to his View! He'll mate with Hens, Sheep, or e'en ripe Melons, a pregnant Woman, or one that flies the Monthly Flag! But a Horse, a Noble Horse, mates only with a Mare to bear a Foal, mates not out of her proper Season, and thus is far more rational than Man!"

As we made our Way back to Town once more, by the mighty Highway of the Thames, the Dean discours'd continuously of the Diff'rences betwixt Men and Horses; and, i'faith, I had to agree that his curious Logick had some Justice in it. If I seem'd on the Verge of Tears as he spoke, 'twas because I was thinking always of Lustre, and tormenting myself concerning his Fate. Was he a common Pack-Horse, being workt to Death, fed little, languishing for Want of Rational Discourse? Was he a Freak in a Raree Show, caus'd to leap through flaming Hoops, or jump flaming Barrels, or dance upon his hind Legs like a Circus Dog?

"I have no Love for Man's Hubris," said the Dean, not noticing my welling Tears. "His Tragick Flaw is that he thinks himself a Rational Being, when 'tis clear from all his Acts that he is more benighted than the lowest Insect that crawls along the Ground. I have e'er hated all Nations, Professions, Communities, dear Fanny, and all my Love is for Individuals. Ah—wait until you read my *Travels*. They are admirable Things and will wonderfully mend the World."

This was the chief Contradiction in the Dean—that he claim'd Mankind had no Pow'rs of Reason, and yet he fore'er tried to mend the World and bring it to its Senses. He was a slighted Lover of Mankind, one who lov'd not wisely, but too well. And having seen his Love rejected, trampl'd in the Mud, he grew Bitter. From him I learnt that ev'ry Misanthrope is nought but one who once hath lov'd the World too well; ev'ry Misanthrope's a wounded Innocent, I fear.

When I came to read the Dean's *Travels* two Years later, I was indeed amaz'd! 'Twas then I most wished to discourse with him—but, alas, I ne'er saw him again.

The Book astounded me with its Brilliance of Invention. That plain Man Gulliver amongst all those fanciful Creatures! What a merry Book indeed! To Swift I accorded the greatest Compliment one Author pays another: I wisht his Book were mine! And yet I knew e'en then that Books—especially the greatest Books—are like the Wrinkles in our Faces; each Man makes his own. And we can no more imitate 'em than we can seek to wear another Author's Face. The Books we love the best are quirky and curious indeed as the Minds that gave 'em birth!

I need not tell you, Belinda, how the Book at once captur'd all the Town and was the Rage of ev'ry Tea-Table, replacing Ombre and Gossip as the Ruling Passions of the Ladies. I wisht to write the Dean my Felicitations, but, having heard that his Stella was ill and close to Death, I dar'd not, for fear my Letter would be discover'd and hasten her Untimely End.

But you may well ask whether, having known the Dean in such an intimate Fashion, I have my Piece to add to the furious Discussions of his Works which raged amongst both his Lovers and Detractors. Did he mean his Gulliver to be a sane Man, or a Poor Bedlamite, driven out of his Wits by too many Shipwrecks? Alas, I fear that knowledge of Dean Swift's last tragick Illness hath prejudiced the World concerning his Books.

I heartily affirm that his Gulliver possesses the soundest of Minds, that he alone, of all Mankind, sees the World quite clearly; and truly, when he retreats to a Stable to live with Horses and will no longer have Intercourse with Men, 'tis because he hath discover'd the two great fatal Flaws in Humankind: the Stink of Mendacity and the rotting Odour of Vanity. He would rather feast his Senses upon the good clean Smell of Horses' Flesh than suffer the putrid Odour of Mankind's Lyes. And, for this, who indeed can blame him? Living in Coxtart's Brothel, I oft' felt so myself. ▽

JONG TRIUMPHANT

(Continued from page 229)

saw the rise of the novel as the dominant literary form, the rise of the star system of the stage, the rise of travel for entertainment and edification rather than for religious pilgrimages, the rise of horse racing as a popular and lucrative sport, the rise of the newspaper and the magazine as the main channels of information, the rise of the professional author (who made a living through his books rather than through a noble patron's support), the rise of caricature and print-making as popular art forms. It was also the age that saw the beginning of many of the great debates which have marked our own era: the debate over women's rights, the debate over the rights of Black people, the debate over the limits of democracy. The child-welfare movement also began in the eighteenth century, as did the notion that mothers ought to breast-feed their own babies and shower them with maternal affection to ensure their emotional health (in the seventeenth century, the *reverse* was considered desirable).

Eighteenth-century people were, like us, gluttons who periodically went on diets; drinkers who periodically went on the wagon; self-abusers who periodically went to spas and took the waters. Like us, their spa-going was largely social. Like us, they *talked* more about health than sincerely pursued it. But they were also less hypocritical about sex than we are, more frankly lustful, and less inclined to rationalize about it.

Men openly used women (with no concern whatsoever for their rights as people), and women, to survive, manipulated men. But the whole sexual battlefield was far more *blatant* than it is today, and far less psychological and devious. The wages of sex were clap, bastards, and lifetime annuities; while today they are divorce, psychoanalysis, and custody suits. We still suffer from sex—but oh, how differently! I thought it would be fun to explore this difference in a novel.

What I like about the eighteenth century is its frank bawdiness; what I hate is its callous cruelty. What I like is its lack of hypocrisy about the lusts of the flesh; what I hate is its obliviousness to matters psychological. Reading Chesterfield, Fielding, Pope, and Johnson today, one is appalled by their brutish attitudes towards women and their lack of insight into their own self-serving motivations. But we have paid a price for all our insight, all our psychologizing. And that price is eternal ambivalence about our lusts and desires. The eighteenth-century rake (whether male or female) had no such ambivalence. The eighteenth-century male chauvinist did not take himself to task.

We also tend to forget, I think, that between the eighteenth century and our time falls the shadow of Victorianism. That prurient attitude towards sex that we regard as "normal" is, in fact, a nineteenth-century invention—one which men like Ben Franklin, Sir Francis Dashwood, not to mention Lord Rochester, Samuel Pepys, and other Restoration rakes, would have found quite puzzling. The combination of paternalism and pedestal-peddling, which was the nineteenth-century's attitude toward women, would have made an eighteenth-century rake guffaw. Which is not to say that there were not many serious eighteenth-century people who talked earnestly about the rights of women (William Godwin and Mary Wollstonecraft, among them), but *bourgeois* sexual morality, as the nineteenth century developed it, would have been quite foreign to them.

We are still living so much under the shadow of that bourgeois morality that we can scarcely conceive of an age and a literature without it. The farting and humping and cuckolding that goes on throughout Chaucer and Shakespeare and Fielding always surprises beginning college students in the survey of literature course—but it was the *norm* in literature, not the exception. Sexual frankness is ancient; prudery that privately slavers over sex while publicly denouncing it is largely a nineteenth-century invention.

My ulterior motives are obvious: to expose the shoddiness of our own sexual morality; to expose the hypocrisy of our attitudes toward women. But I also wanted to break free of our world for a time—both in order to let my imagination soar in fantasy and to see what truths remained constant about human nature from one age to the next. I wanted to write a book which would fulfill that eighteenth-century ideal of being both edifying and entertaining, and I wanted it to embody all I knew about the world of the eighteenth century and our own.

A tall order. But long novels are not begun without large ambitions. Where they *take* one is another story. Every novel I have written (and every poem as well) has been an amazing journey of self-discovery. *Fanny*, which I planned to be deliberately far from my own life, was no exception. I knew from the outset that it was to be cast in the form of a book of advice from a mother to a daughter but I did not know (how could I!) that I would get pregnant on page 260 and bear a daughter on page 421! And I hardly suspected that the daughter I bore would turn out to have bright red hair just like the heroine of the novel I was writing!

But it was not those things that surprised me so much as the *fable* I discovered in the novel (for I believe that, just as a poet discovers her own deepest intentions in the *images* which percolate up from the unconscious, the novelist discovers her own deepest intentions in the *fable* which emerges within the novel). I knew *Fanny* was to be a book about mothers and daughters, but I did not dream it was also to be a book about fathers and daughters, and the depths of their illicit passions for each other. All my various analysts' natterings about my Oedipal conflicts could not have convinced me more than the surprising turns of the plot of the book I myself wrote! (For a book is like a dream, wherein we write our own longings in a sort of disguised form.)

In impersonating Fanny, I discovered more about myself than I had in impersonating a character like Isadora (in *Fear of Flying*), who *superficially*, at least, resembled myself. The eighteenth-century mask gave me a freedom to explore my psyche that I never had when I stayed closer to home. Writing about one's own world, one *seems* free, but that freedom is partly a mirage. The reader knows all the artifacts of that world, and one is constantly checking and rechecking, guessing, second-guessing, to make sure that one's description will be meaningful to the reader. In writing a historical re-creation, the problem is different. *(Continued on page 280)*

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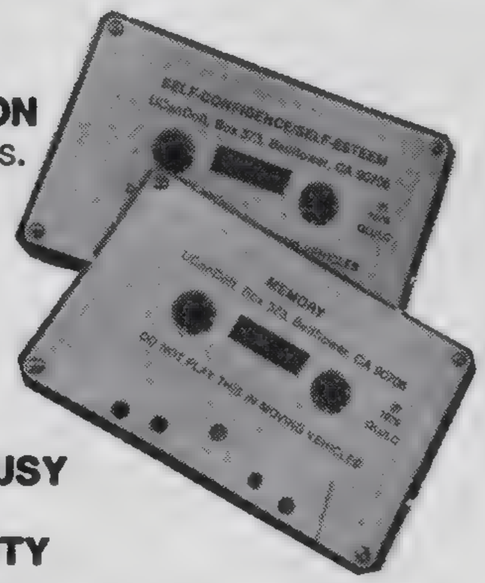

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JONG TRIUMPHANT

(Continued from page 279)

Neither the writer nor the reader has lived in that world and the challenge is to make a vanished universe seem real—first to oneself, then to others. Since all that remains of that world is hardware (so to speak), shards of pottery and bottle glass, one must re-create the lilt of voices, the smell of the streets, the accents, the tastes, the passions. In a sense, one is making the world anew, without any real guideposts save literary remains. But literary remains are woefully incomplete; for cultures and people often betray themselves as much by what they leave *out* of literature as by what they put in. And the things they leave out are often the stuff of daily life—all the things the historical novelist must know. How did you empty a chamber pot? How did you protect yourself against pregnancy? What did a poor girl do if she got knocked up? And what on earth did she *think* about it?

Since the history of our literature has been the history of the literature of the white man, the aristocrat, the leisured childless lady, we have little way of knowing what the poor girl thought. This was another reason to write *Fanny*: I might write the book no eighteenth-century woman *could* have written (though she could have *lived* it). I might write the book *I* might have written if I had been that eighteenth-century girl.

But, of course, I would not have written it then, even if I had been born Fanny. There were too many prejudices against female authorship, and too many rigid rules about what literature *ought* and ought not to be. Besides, it is undeniable that most of our potential female literary geniuses either died in childbirth or spent their lives transcribing their brothers'/husbands'/fathers' books.

These, then, were my ulterior motives in writing a historical novel. To re-create the novel that slipped through the cracks of history. To re-create the sort of girl who *must* have existed, but who never had time to sit down and write her book (for there *were* famous female pirates in the eighteenth century, but none of them wrote their memoirs!). To write a novel that could not have been written by a woman in England in 1749—a novel about a woman writer, whose destiny forces her to become a witch, a whore, a kept woman, a female pirate—but who, through her wit and her humor and her sheer brute powers of survival, triumphs over all and lives to write her memoirs! This is fantasy and wish-fulfillment, perhaps—but then, fantasy and wish-fulfillment are among the things we go to literature for.

It seems to me that women writers today stand at a wonderful crossroads. Having explored our right to anger and sexuality in literature, having asserted our right to tell the truth about our lives, we must now also assert our right to explore imaginary and invented worlds. For patriarchy will have truly robbed us if we are trapped forever in the stage of discovering buried anger. There is no reason why we should not write about the past and about the future, about other galaxies, other universes, other historical epochs. As we do so, we will probably be amazed by what we discover about ourselves, our own world, our own historical moment in time. ▽

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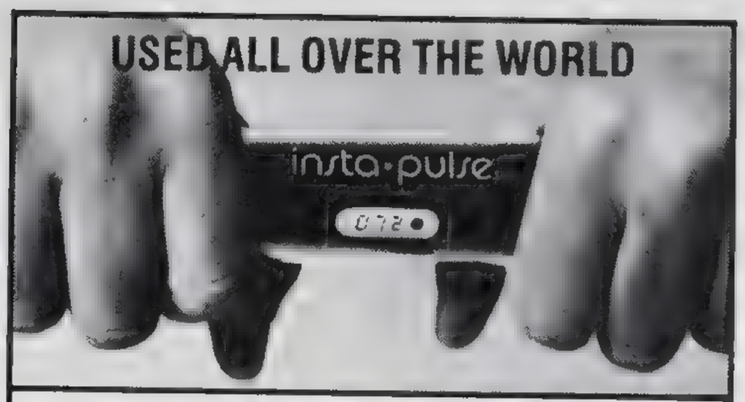

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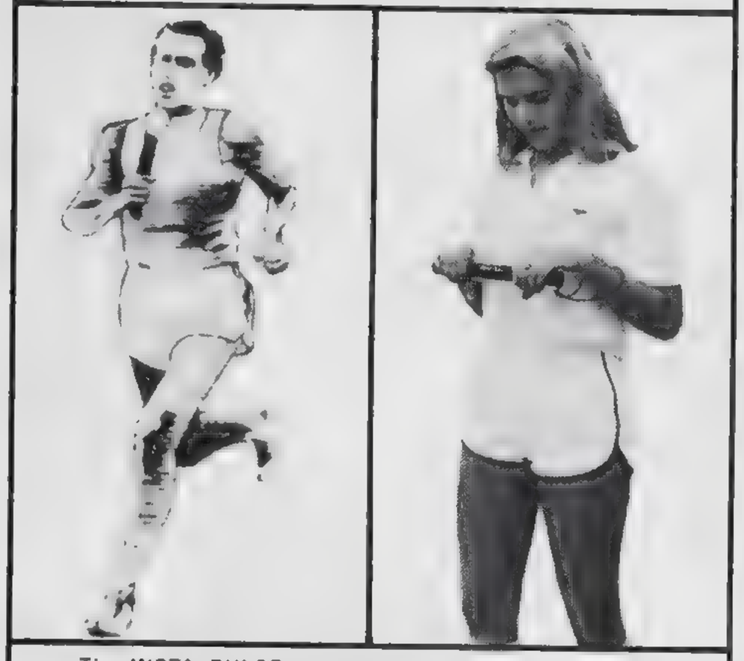

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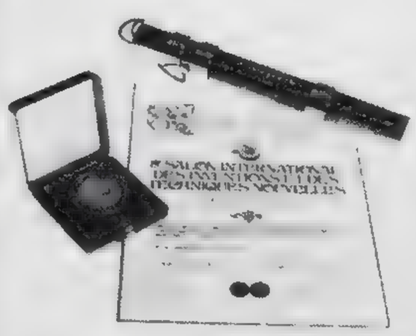

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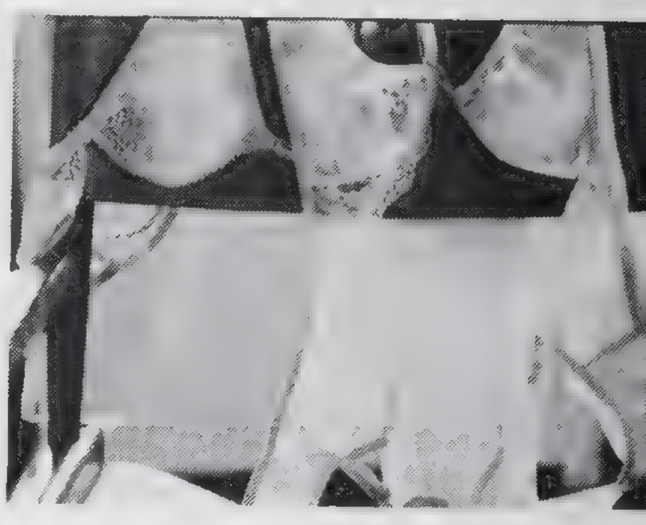


A NEW FEMININE APPEAL

ST. LAURENT HOUSE

(Continued from page 238)

Willis went about creating his proportions guided by nothing more than Saint Laurent's infatuation with the Mamounia Hotel, where he'd stayed during a love-at-first-sight visit to Marrakesh in 1966. "The house was *'années trente,'*" Saint Laurent explains, "but it didn't have the spirit the Mamounia had before the hotel was disastrously renovated. It didn't have that way of assimilating local atmosphere into a 1930s taste for reason and geometric details."

Determined that a vacation house should not be precious, Saint Laurent and Bergé shunned furnishing Dar Es Saada with collectors' items. "If there were a proper flea market in Marrakesh," Bergé says, "the furniture might have all come from there." But the souk in town hasn't much more furniture than rugs and hassocks. So the furniture for the house, mostly nineteenth-century, was bought in a variety of places—a convincingly Arab touch. The multicolored ceiling of the

"The place is a witty invention"

upstairs salon comes from an Arab palace in Meknès. "The Arab," Saint Laurent points out, "likes to lie on his back to admire either the sky or the ceiling."

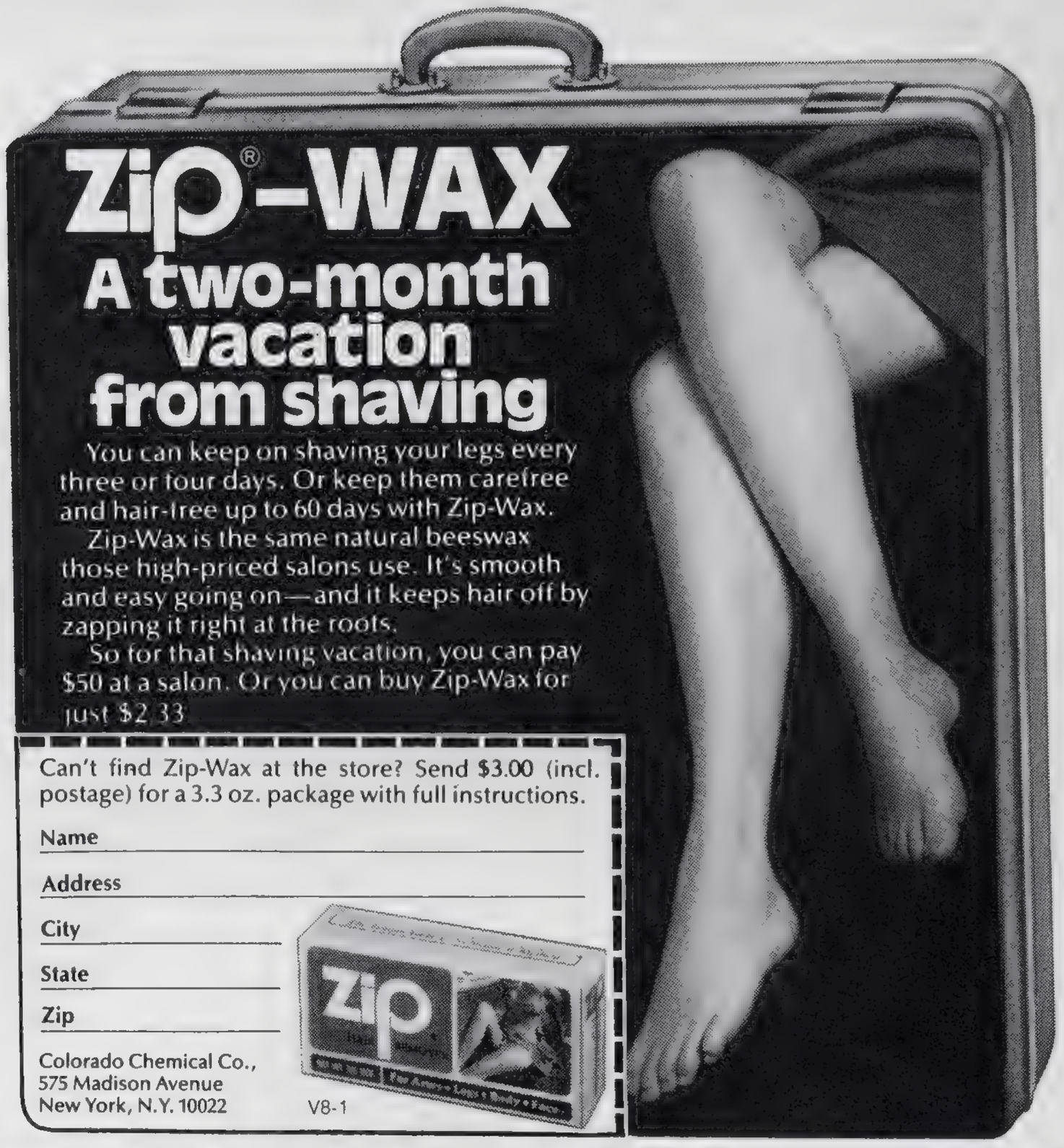
In the evening, Saint Laurent likes to lie on the upstairs terrace counting the shooting stars. By day, the upstairs salon and the library below, where he has a desk of his own design for sketching, are his favorite rooms. If it's not too hot, he and Bergé sit out on the downstairs terrace, facing the garden with its water-lily pond. "On five-dollar chairs," Bergé insists, proudly.

The place, then, is a witty invention, as eclectic as an Yves Saint Laurent collection of clothes, with no pedigree of place and time outside the imaginations of Saint Laurent, Bergé, and Willis. To put the whole mirage into focus, a leitmotif, a decorative symbolism is created by paintings; the walls are crowded with the works of nineteenth-century and 1930s' Orientalists. Those painters, whose "culture shock" expressed itself in art, were Saint Laurent's kind of colonialists. Different from the coarse traders he knew as a boy in Oran.

"They were painters of great quality," Bergé adds, "very pleasing, if not geniuses, like the Barbizon school. If you don't collect million-dollar paintings and you want to have an interesting collection, you have to build around a subject, an atmosphere."

Saint Laurent goes to Marrakesh several times a year, to rest or sketch for his collections. When he's not behind the walls of Dar Es Saada, you have a chance of seeing him riding around town on a bicycle.

"The city is magic," he says, "like Venice, but much more joyful. It's a place of infinite peace, glowing mauve, pink, or violet with the season, and wrapped in blue light." ▽



DEPRESSED WOMEN

(Continued from page 255)

involvement comes into being very early in life—it begins, pretty much, at birth.

The human infant does, as a number of psychological studies have now demonstrated, come into the world curiously "prepackaged" to form a powerful love bond with his or her caretaker. But *female* babies have been shown to be much more reactive and responsive to other human beings than are boys—and this is true as early as two or three days! Female infants "smile" more (a reflexive or "endogenous" smile but endearing), they are more responsive to the cries of other infants in the nursery, and they start crying along more readily than do newborn boys. Girl babies babble more in response to the sight of a human face. At the age of three months, as one fascinating study indicated, male babies couldn't quite discriminate between photos and simple line drawings (of both normal and distorted faces); all stimuli seemed equally acceptable to them. The girls preferred photos of human faces. These and other research findings seem to suggest an innately stronger "other people" bias even in the littlest female, related to her eventual caretaker role.

Female babies *do*, as Helen Block Lewis, M.D., observes in her book *Psychic War in Men and Women,* show greater sensitivity to touch, taste, and pain; and this does persist into adulthood. "So a given seems to be at work in the newborn girl," writes Lewis, "which could permit women to become more sensitive than men, as befits their bio-cultural role as caretaker-persons." It is social training, though, that turns underlying genetic tendencies into "female" behavior. And women in our society, says this psychiatrist and researcher, are trained to devote their lives to others. "The biological and cultural expectation that they will be mothers makes it appear natural that they should spend their lives devoted to others—husband and children," Dr. Lewis points out.

We live, however, in a culture in which the female's traditional roles as care-giver and nurturer are being questioned (and demeaned, to some degree). For, says Lewis, "Our society . . . scorns people who are not self-sufficient and independent of others. Women thus learn early that they should be ashamed of the very set of qualities which are particularly theirs. Ironically, at the same time, they are constantly threatened by the prospect that if they are not affectionate enough and as close and loving to others as they ought to be, they will have failed in their own and others' eyes. They are ashamed of themselves if they are not. . . ." A woman, faced with increasing and confusing options, must deal with an unending barrage of contradictory messages and commands coming from outside herself—as well as trying to settle conflicting and often imperious *inner* wishes, needs, and demands. The struggle is to reconcile goals that seem to shoot off in opposite directions or, if they're irreconcilable, to determine which of her fantasies, constructed in girlhood, can be carried forth into adult reality . . . which dreams fulfilled will really bring happiness.

(Continued on page 284)

DEPRESSED WOMEN

(Continued from page 283)

Might one imagine, for example, that females who decide to construct a more male-like pattern of living, with a far higher investment in career and work, will be less vulnerable to depression? The evidence now in hand suggests otherwise. One study, carried out in 1957, and another carried out in 1975, were in agreement: housewives did *not* have more depressive symptoms than did working wives! A very recent investigation, carried out under the auspices of the Yale Depression Unit, compared matching samples of women who worked and of traditional home-and-family women: There were, once again, no differences in terms of numbers of females afflicted. (There *was* more depression among the husbands of the women who worked!) The sexually lopsided depression statistics don't appear indisputably linked to most men's and most women's daily activities.

This brings me back in the direction from which I came, toward what I believe to be the heart of the issue: the enormous importance and significance to women of attachment bonds. Women are so very powerfully invested in their affectional relationships—and derive such a sense of self from these vital emotional connections—that their very inner selves become intertwined with other selves. And then, because those other beings can be lost or prove disappointing, women feel powerless, humiliated, and helpless. It is in a woman's willingness to put so much of her "self" into relationships that she places herself at so much greater risk. For these bonds are so much a part of herself that she often responds to their loss or disruption or disintegration with a full range of depressive symptomatology. Even though, during the course of the life cycle, such losses and disruptions are inevitable—part and parcel of growing up, leaving home, separating from daughters and sons.

As depression expert Dr. Gerald Klerman has observed (in an article published in *Psychology Today*): "Attachment bonds have been useful, even essential, to the survival and development of our species. . . . We do not give up our bonding without great psychological and physical anguish. . . ." While this is true, obviously, for both sexes, it is even more powerfully true in the case of the female, who is more "people oriented" from the moment of birth; and who tends to value herself and esteem herself in terms of her powerful loving attachments.

The female's self, as psychoanalysts Carol Gilligan and Malkah Notman have noted, is more "embedded" in her important relationships. The embeddedness of women, they write, "leads them to appear, when contrasted with men, more contextual in their sense of self, and more responsive to interpersonal cues." According to Drs. Gilligan and Notman: "The evidence of sex differences comes particularly from those studies which tap into women's language and thought, their fantasies and associations, all of which are indicative of certain regularities in women's construction of the relationship between self and others." (Males, in contrast, tend to keep "my own self" and others far more clearly separate; and to have greater conflicts about intimacy, i.e., permitting the other in.)

Because in the case of the woman, the context has often been incorporated into the inner being, the loss or threatened loss of a powerful attachment can be experienced as a devastation of the person's own ego, her own self. The loss of that bond *feels like* death itself because the person's entire being has been defined in relation to it. She is then faced with the terrifying question of who she is, and what she is, without it. "Aloneness" of this sort is something for which, unfortunately, many women seem to be unprepared. *So* unprepared, in fact, that a woman is often readier to experience as guilt, anger, and reproaches against herself what are, actually, deep dismay and disappointment about a close relationship.

This is, I believe, where so much female depression begins. A woman feels, when she has been disappointed, that the real causes lie in her own unacceptability, inferiority, unworthiness, unlovability, and guilt (guilt, especially, about underlying anger at the other). Becoming depressed is a way of discharging those awful, negative feelings—at herself—and thus leaving the emotional bond intact. The hatred and anger that she is experiencing don't threaten the needed emotional relationship, because they're never experienced in relation to the other person. The depressive stance is, frequently, a waving of the white flag of powerlessness to keep from being abandoned. It is a very questionable goal.

Adapted from "Unfinished Business: Pressure Points in the Lives of Women" by Maggie Scarf, published this month by Doubleday.

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Victoria's Secret

YOU & FEELINGS

(Continued from page 255)

going well, and there's nothing you can do to change it.

Why should exercise be able to affect these feelings? The first positive effect of exercise on depression may be that it gives you a new sense of control. You're actually doing something to make yourself feel better. Often a simple exercise regimen can become the focal point of the day. "Swimming a mile a day at my health club is the one thing I always make time for," says a woman executive in her mid-thirties. "Swimming changes my whole emotional framework. I feel much calmer and able to handle anything that comes along."

Some psychologists attribute the improved outlook that comes with exercise to the "time out" effect. A gym or running track can serve as an escape from business and social pressures. Your mind is free to wander and forget about jangling telephones and irate bosses. Any kind of time away—whether it's for relaxing in a warm tub or getting a professional facial—can serve the same purpose.

But only exercise can also serve as a physical outlet for pent-up emotions. "We're often in situations which make our adrenalin start flowing—producing the well-known 'fight-or-flight' syndrome," says Dr. Brown. "You need to use that energy—and, sometimes, there's nothing wrong with flight." If, for example, you're under great stress, a fast walk around the block can often make you feel better and relieve some of the mounting tension. When you exercise regularly, your

physical strength improves so that you can call on extra energy when you need it. Exercise may also help you build an emotional reserve so that you are less vulnerable to the debilitating effects of stress.

It seems likely that exercise also affects your moods by causing subtle changes in the chemical structure of the brain. There are billions of neurons in the human nervous system, and between any two, there is a synapse, or microscopic space. For a nerve impulse to travel across this space, there must be a chemical transmitter. Several years ago, Julius Axelrod, M.D., a Nobel laureate, identified certain chemical substances that serve as transmitters between neurons in the brain. He showed that a deficiency of one of these chemical transmitters, called norepinephrine, can cause feelings of depression.

Recently, the treatment of chronic depression has focused on restoring the chemical balance through drugs. But Dr. Brown believes that vigorous exercise may stimulate the production of certain transmitters—producing the same results as many drugs, but without the negative side effects attributable to drugs. Believing that it's possible to keep the body's chemicals at an optimal level through exercise, he now prescribes daily walks or jogs for many of his patients—instead of drugs.

Physiologists have found that the muscles of a depressed person are firing rapid impulses. While blue moods induce an emotional lethargy, the muscles are actually insisting that you get up and move. When you do, you are apparently responding to one of the body's natural mechanisms for maintaining its equilibrium. Herbert deVries, Ph.D., an exercise physiologist at the University of Southern California in Los Angeles, has found that a sport like running will decrease the electrical activity in the muscles by as much as 25 percent. He believes that exercise works better than tranquilizers in relaxing muscles and reducing anxiety.

Vigorous activity also raises the deep body temperature, often to 104 or 105 degrees. One result of that is that you sweat—and release salt from the body. Several doctors believe that excess salt is bad not only for your health but can be disruptive to your emotions. The antidepressant drug lithium seems to work in the body by replacing sodium, to which it is chemically similar. This has far-ranging implications. For example, if you suffer from premenstrual tension or depression, it may be the result of salt and water retention. Try exercising—any activity which is challenging enough to make you sweat—during the week before your period. Many women who suffer from the monthly blues report that regular exercise boosts their spirits notably.

You don't have to be in shaky emotional condition to benefit from exercise. In administering psychological tests, Dr. Brown has consistently found that people who score on the "nondepressed" end of the scale before they begin exercising move even closer to "perfect" mental health once they're in good condition. Another chemical sidelight of getting in shape: Dr. Brown believes that activity really can become addictive. He suspects that a chemical which is very much like morphine gets produced during physical exertion. "That stimulates the 'pleasure centers' of the mind and really can be physically addictive," he says.

It begins to seem that exercise is the emotional wonder "drug" of the 'eighties. ▽

"Running works better than tranquilizers in relaxing muscles and reducing anxiety"

YOU & FOOD

(Continued from page 254)

glucose molecules whenever they're needed to keep energy and blood sugar at a proper level. Only long after the depletion of liver glycogen will muscle glycogen be used.

The fibrous parts of the apple which can't be converted to energy will continue into the large intestine to be excreted. But if you cooked the apple before eating it, much of the fiber will have already been broken down.

Carbohydrates get blamed for many things that aren't their fault. For example, they don't make you fat if you eat them in moderate amounts (like protein, carbohydrates have 4 calories per gram; fat has 9 calories), and eliminating them from your diet isn't usually a good idea. The glucose that your body gets from breaking down carbohydrates is a basic source of energy. Hospitals use pure glucose for intravenous feeding, and many athletes eat carbohydrate-rich meals before competing; stop eating carbohydrates for a few days and you'll probably feel weak—your body is telling you that it needs them.

Steak

One of the few sources of pure protein is the white of an egg. A piece of steak is not pure protein. In fact, even if it appears lean, it's roughly 50 percent fat.

There are no enzymes in saliva that begin working on either fat or protein while you're chewing; but, as soon as the steak reaches your stomach, it's attacked by an enzyme called pepsin. Proteins are simply very long chains of amino acids, and the action in the stomach breaks them into shorter chains, called peptides. In the small intestine, more enzymes, released from the pancreas and the intestinal wall, go to work and continue breaking them down. *(Continued on page 286)*

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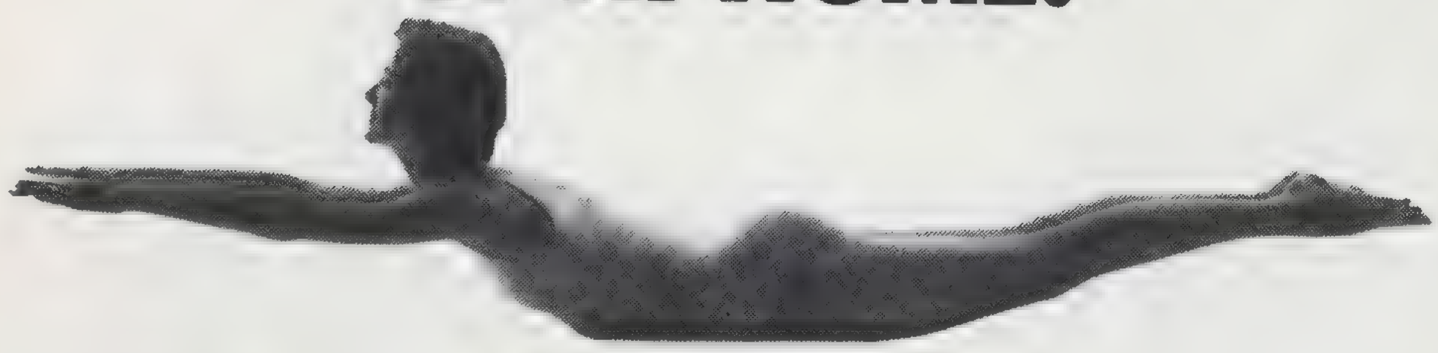

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YOU & FOOD

(Continued from page 285)

The steak will stay in your stomach somewhat longer than the apple—probably about four hours. Fatty foods have a longer stomach time than others. This means you may feel sated for a longer time after a meal rich in fats. But it also suggests that high-fat foods like chocolate and nuts don't really provide the "quick energy" that we often imagine.

The protein from the steak has now been broken down into its component amino acids. Different amino acids play different roles. Our bodies need some twenty different amino acids that are then formed into long and distinct sequences to make everything from toenails to eyelashes. About eight of these amino acids can't be made by the adult body

"Steak is roughly 50 percent fat"

and must come from food. The steak protein is of high quality since, when broken down, it contains all of the necessary amino acids.

Like the simple sugars, the amino acids go through the bloodstream to the liver. There, the essential nitrogen portion of the molecule is saved and eventually used for whatever needs to be built: muscle, hair, hormones, antibodies, and more enzymes. "But it's a mistake to think that the protein you eat can never become fat," warns Dr. Short. "After the nitrogen group has been taken off, the rest of the protein may go into the fat or carbohydrate metabolism." So even some portions of that expensive steak will end up as nothing more than another molecule of glucose.

Meanwhile, the fat in the steak hasn't been ignored. Probably not much happened to it in the stomach, but when it reaches the small intestine, it is emulsified by bile, then attacked by fat-splitting enzymes from the pancreas and intestinal walls. What results are fatty acids and glycerol, as well as some combinations of these called mono-, di- and triglycerides. Unlike amino acids and simple sugars, fats are not all decomposed before being sent into the bloodstream. There is even evidence that some food fat is stored without any recombinations of the fatty acids. That would mean that the kind of fat you eat could directly affect the way you look!

Because the fat in the steak can be used for energy (a very complex chemical process handles that), it allows the protein to be used for its more vital building functions. Fat is also an efficient storage tool. The excess glucose from the apple, and extra amino acids from the protein-portion of the steak, will be transformed by the liver into fat for storage. They'll have twice as much energy per gram as in their original form.

The meat portion of a fast-food hamburger is handled by your body very much like the steak. The roll that comes with it gets broken down into sugar chains. If you have a cheeseburger, you increase considerably the amount of fat that you're ingesting.

If you're trying to lose weight, it's not necessarily wise to eat a large portion of steak instead of a fast-food hamburger. For example, if you eat a "Quarter-pounder" with cheese from McDonald's, you'll be swallowing about 520 calories. That sounds like a lot—until you realize that a steak of equivalent weight (almost 7 ounces) will be over 900 calories! The reason is that additional fat in the steak packs in far more calories than the roll. The protein in the steak and hamburger can be used with equal efficiency by your body.

Ice cream

A scoop of vanilla ice cream is balanced with roughly 20 percent carbohydrate, 10 percent fat, and 5 percent protein. (The rest is water.) The protein portion will follow the same path as in the steak, ending up as amino acids. The kinds and number of amino acids will be different. The fat will be handled by bile and enzymes, as in the steak.

Breaking apart the carbohydrates in the ice cream isn't quite as simple as in the apple. The difference is that the ice cream contains milk. A special sugar in milk called lactose is a disaccharide—it contains one molecule of glucose and one of galactose. To break the bond, the enzyme lactase is needed. Many adults—notably Blacks, Japanese, Arabs, and Ashkenazic Jews—are deficient in lactase. If the lactose doesn't get broken down because of this enzyme deficiency, it can't be absorbed into the body through the intestinal wall. (Only the simple sugars can do that.) The result may be cramps or diarrhea.

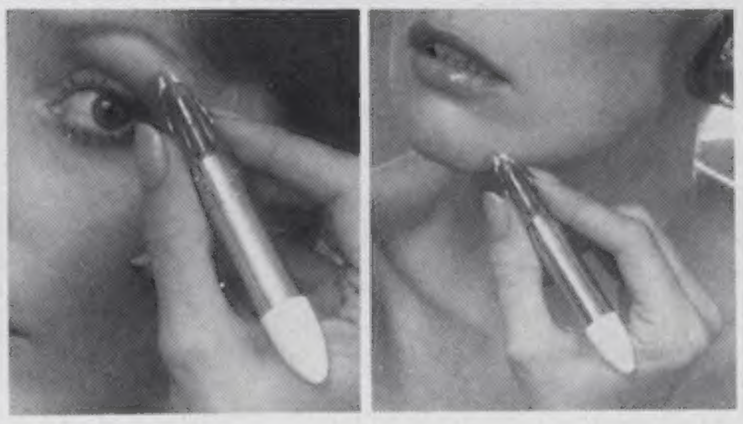
The rest of the carbohydrate in the ice cream—the part from sugar, fruit, or honey—gets broken down to the same components as the apple: glucose and fructose.

The vitamins and minerals from all these foods are also absorbed by the body during these breaking-down processes. Is any one food better than the others? The truth still seems to be that the best diet is a balanced one. If you sometimes look mournfully at your hips and think that everything you eat turns to fat, you're more or less right. Your body takes advantage of whatever foods it's offered—breaking them down in order to use the nutrients. What it can't use, it stores as fat—no matter what the original source.

If you make sure that your meals include all the basic nutrients, your body will make sure that they're used well. ▽

FASHION INFORMATION

Page 63 cover: Sweater at Bloomingdale's. One-of-a-kind antique earrings, Ken Begun. About $20. Henri Bendel; Bare Essentials, Philadelphia PA; Sakowitz. Perry Ellis ribbed tights. **Page 89:** Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; Robinson's, California. Bracelets, wrist to cuff: Two Winds U.S.A., see information page 199. Capri Jewelry. Ann Peerce at Lord & Taylor. Seiko watch, Macy's, Herald Square. **Page 90:** Earrings, DeBare Saunders. Bergdorf Goodman; Balliet's. M&J Savitt silver bangles. Macy's, Herald Square. Blue bangle, Ann Peerce. Bergdorf Goodman. All other bracelets, Magda K. Seiko watch. **Page 92–93:** Gloria Sachs silk crêpe de Chine blouse. Wool pants, Stanley Blacker for Women. F.B. Durland earrings. Bracelets (wrist to cuff): Carol for Eva Graham. Magda K. **Page 95:** Carolyn Eve wool sweater, about $175. Bloomingdale's; Joan Yellen, Cleveland; G.G. of Sausalito CA. Samuel Robert leather skirt, about $175. Available, mid-September at Saks Fifth Avenue, NYC; Kaufmann's; Rich's; Chas. A. Stevens; Sakowitz. Earrings, DeBare Saunders. Bracelets, wrist to cuff: Magda K. Bullock's, Century City. Bonwillum, Macy's, Herald Square. Ann Peerce. Belt by Ruza for Elegant. **Page 110:** Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; John Wanamaker; Garfinckel's. **Pages 178–179:** Wool/angora sweater, about $500, at Koos Van Den Akker, NYC. Coyote fling, about $500. Ben Kahn at Halston Boutique, NYC. Man's jacket, Dunhill Tailors, NYC. His shirt by Barney's, NYC. **Pages 180–181:** One-of-a-kind wool coat, about $2,000. Saks Fifth Avenue; Saks-Jandel; Therapy, Aspen. Scarf by The Dunlap Weavers. Grover Cronin, Waltham MA; Chas. A. Stevens. State St. only; The Little Traveler, Geneva IL. Man's blazer, Giorgio Armani. Barney's, NYC. Shirt, tie, sweater and pants, Paul Stuart, NYC. **Page 182:** Gianni Versace cotton poplin raincoat lined in wool/nylon, about $695. Cashmere-blend sweater, about $290. Leather pants, about $738. All available late Sept. at Claire Pearone; Pino's, Seattle. Coat and sweater at Altman's. Pants and sweater at Lina Lee, Beverly Hills; Boutique Lily Simon, Montreal. Coat at Theodore, Beverly Hills. Necklace at Jacques Carcanagues, NYC. David Evins shoes at Saks Fifth Avenue; Montaldo's. Man's sweater, Paul Stuart, NYC. Trousers, Cambrian Ratcatcher, at Cambrian Fly Fishers, NYC. . . . *Inset*: Glentex scarves. **Page 183:** Angora/acrylic/wool top and pants. Top, about $90. Pants, about $130. Oh Grand Caprice, NYC; Leisure Manor, Tulsa; Capriccio, Scottsdale AZ. Hat, YSL Knitted Accessories by S.O.I. At all Saint Laurent Rive Gauche shops and fine department stores. Glentex scarf. For information write: Glentex, 417 Fifth Ave., NYC 10016. Man's sweater by Dunhill Tailors, NYC. Jogging pants from The Gap. **Page 184:** Halston Originals, about $930. Bergdorf Goodman; Sara Fredericks, Palm Beach; Marshall Field's; Lillie Rubin-South & West; I. Magnin; all Halston Boutiques. Halston for Garolini sandals. Man's clothing, Giorgio Armani at Barney's, NYC. **Page 185:** Jacket about $1450. Available late October. Pants about $285. Available late August. Turnout at Bergdorf Goodman; Sara Fredericks, Palm Beach; Sakowitz; Joseph Magnin. Ken Begun earrings. Pumps, Manolo Blahnik NYC. Man's clothing, Giorgio Armani at Barney's, NYC. **Pages 186–187:** *Above left*: Jacket ($358), sweater ($170) and lambswool/cashmere pants ($290) at Lord & Taylor; Hudson's; Polo/Ralph Lauren, Dallas; I. Magnin. "One-of-a-kind" necklace, Jacques Carcanagues, NYC. Agnona blanket/shawl. Portfolio, Bottega Veneta, NYC and Beverly Hills. Trimfit tights. Tanino Crisci shoes. Delman at Bergdorf Goodman; Neiman-Marcus. Lauren's own glasses and watch. Man's sweater, Dunhill Tailors, NYC; His Cambrian Ratcatcher jacket at Cambrian Fly Fishers, NYC. . . . *Below right*: Cardigan ($198), crewneck ($170), and lambswool shorts ($200) at Bloomingdale's; Polo/Ralph Lauren, Phoenix; Bullocks Wilshire; Frederick & Nelson. Lauren's own basket-bag. Tights and shoes, same as above. . . . *Right*: Mohair/wool/nylon sweater ($200) and pants ($530) at Bloomingdale's; Kaufmann's; Hudson's; Swanson's on the Plaza; Neiman-Marcus; Bullock's. Fox coat, Anne Klein for Michael Forrest. Shoes, Bottega Veneta, NYC and Beverly Hills. All prices approximate. **Page 188:** Christian Dior Lingerie wool sweater, about $75. September at Saks Fifth Avenue; Garfinckel's; Goldwaters; I. Magnin; Bonwit Teller. Sami silk briefs, about $45. Henri Bendel; Chico Chica, Key West FL. Camisole, Denver; Bunny Hutch, Ft. Worth TX; Scarbroughs, Austin TX; Bullocks Wilshire. **Page 189:** Rayon/acetate/velvet dress, about $450. Bloomingdale's; B. Forman; Montaldo's; L.S. Ayres; Swanson's on the Plaza; I. Magnin. Earrings, Ellen Designs for Robert Originals. Bloomingdale's. Burlington Hosiery. Available at fine department and specialty stores. Shoes, Halston for Garolini. Man's clothes, Giorgio Armani. Barney's, NYC. **Page 190:** Dress about $1100 at Hattie; Charles Gallay, Beverly Hills. Carol for Eva Graham bracelet. Le Bourget panty stockings at Wife Mistress, NYC. Halston for Garolini sandals. Man's clothes, Giorgio Armani. Barney's, NYC. **Page 191:** Jacket about $280. Sweater about $320. Skirt about $118. Available late October at Bloomingdale's; Montaldo's; Gidding-Jenny; Sakowitz; May D & F. M&J Savitt necklaces. Bagheera shoulderbag. Duffle bag from La Bagagerie, NYC and Beverly Hills. Man's clothes, Paul Stuart, NYC. Weekender bag in his hand from Lancel, NYC. Other bags, Lauren's own. **Page 192:** All accessories by Yves Saint Laurent. **Page 194:** Earrings, Isaac Manevitz for Ben-Amun. Robinson's, California. Brass bangle and green-lacquered bangle, Cathy and Marsha for Catherine Stein. Brown bangle with green stones, Ann Peerce. Lord & Taylor. Cut-glass bracelet, Joseph Mazer. Belt by Morris Moskowitz. John Baldwin. **Page 195:** Bolero, blouse and skirt (Garigue fabric) also at Cyreld, Brookline MA; Zita, Milwaukee. Earrings by John Gordon. Bloomingdale's Cul-de-Sac. "One-of-a-kind" belt by Alex & Lee. Bloomingdale's Cul-de-Sac; Obiko, San Francisco; Marion Wagner, *(Continued on page 288)*



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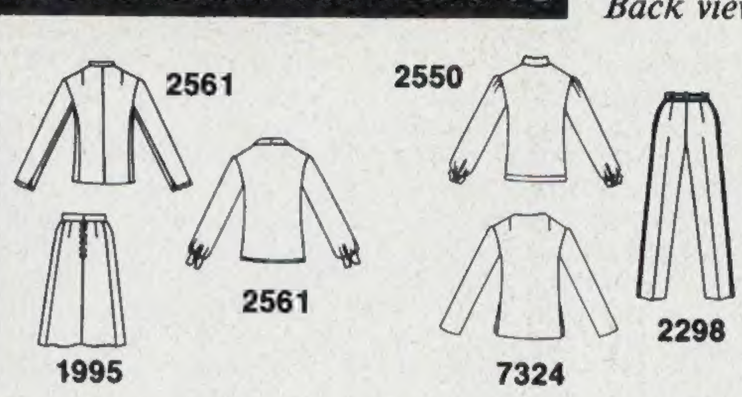
FASHION INFORMATION

(Continued from page 287)

Los Angeles. Rhinestone bangle bracelet, Joseph Mazer. Other bracelets by Ken Begun. Henri Bendel. **Page 196:** Victoria Falls cotton batiste blouse, about $150. Barney's, NYC; The Twenty-Four Collection, Miami; L. S. Ayres. Earrings, John Gordon. Bloomingdale's Cul-de-Sac. **Page 197:** Bill Blass also at Nan Duskin; John Baldwin; Swanson's on the Plaza. Earrings, Joseph Mazer. Cuff, John Gordon. Bloomingdale's Cul-de-Sac. **Page 198:** John Gordon earrings at Bloomingdale's Cul-de-Sac. Necklace at Saks Fifth Avenue; Amen Wardy, Newport Beach CA; Marion Wagner, Los Angeles; Obiko, San Francisco. **Page 199:** Wool suit also at Swanson's on the Plaza; The Room at Simpsons, Toronto. DeBare Saunders earrings at Bergdorf Goodman; Balliet's. Visona briefcase at Bloomingdale's Cul-de-Sac. Jade bangle by Two Winds U.S.A. at Bloomingdale's; The Silver Sun, Beach Haven NJ. Red bangles, Cathy and Marsha for Catherine Stein. Gold bangle by Andrew Hatfield. At Kruger Gallery, NYC. **Page 200:** Wool coat, sweater, and muffler available September. Earrings, Steve Vaubel at Artwear NYC. Bracelet, Two Winds, U.S.A. Bloomingdale's; The Silver Sun, Beach Haven NJ. Belt, Halston. *Far left*: Bracelets, see information page 201. **Page 201:** Wool sweater, skirt, and silk crêpe de Chine blouse, available September. Bracelets, wrist to cuff: Jacques Carcanagues, NYC. Ann Peerce. Lord & Taylor. Faces of Time. Dennis Higgins. At Higgins, Nantucket MA. **Page 202:** Wool Shetland jacket (about $250) and skirt (about $120). Macy's, Herald Square; John Wanamaker. Pierre Cardin earrings. Baume & Mercier watch at Saks Fifth Avenue. Christian Dior Legwear available at major department and specialty stores. Julianelli shoes at Nordstrom. **Page 203:** *Above*: Christian Dior Sportswear, division of Jones Apparel Group. Cardigan about $120. Blouse about $116. Pants about $110. Saks Fifth Avenue; Claire Pearone; Stanley Korshak; Sakowitz; Amen Wardy, Newport Beach CA. Terrafirma earrings. *Below*: Wool jacket about $230. Cotton shirt about $60. Wool pants about $120. Wool sweater, about $90. Pinola, NYC; Sibley's, Syracuse NY. Ellen Designs for Robert Originals earrings. Ann Peerce bracelets. Rolex watch at Bucherer, NYC. **Page 204:** *Left to right*: Bagheera. Bloomingdale's; Harold, Minneapolis; Rittmaster, Carmel CA. Bracelets left hand, Ann Peerce. Bracelets right hand, Ellen Designs for Robert Originals. Monet. Fendi at Bergdorf Goodman. Watch, Baume & Mercier. Coach. Lord & Taylor. Earrings, Ellen Designs for Robert Originals. . . . Enny purple bag at Saks Fifth Avenue. Enny brown bag available at finer boutiques and specialty stores. Bottega Veneta, NYC and Beverly Hills. Bracelets, Ann Peerce. Hunting World, NYC. Mark Cross, NYC.Trafalger. T. Anthony, NYC; James Davis Memphis. La Bagagerie, NYC and Beverly Hills. . . . **Page 205:** Wool jacket and sweater. Jacket, about $150. Saks Fifth Avenue; Marshall Field's. Sweater, about $120. Bloomingdale's. Earrings, Ken Begun. Henri Bendel. Echo muffler. Lord & Taylor. Watch, Omega. Saks Fifth Avenue; Slavick's, Los Angeles. Van Raalte gloves. Belt, Infinity by Omega. **Page 206:** Ben-Amun earrings. Bergdorf Goodman. Ann Peerce bracelets. Lord & Taylor. Omega Fashions belt. Bloomingdale's, NYC. **Page 207:** Earrings, DeBare Saunders. Belt, Ruza for Elegant. Charles Sumner, Boston; Sweet Fanny Adams, Philadelphia; RTW, Charleston SC. Golo shoes. **Pages 208–209: 1.** Baume & Mercier watch. Saks Fifth Avenue. Girard Perregaux watch. William Barthman, NYC. Omega watch. Saks Fifth Avenue; Bailey, Banks & Biddle, Philadelphia; Bullock's. Seiko watch. Macy's, Herald Square; Robinson's, California. Longines watch. Bloomingdale's. Concord watch. Bailey, Banks, and Biddle, Philadelphia; Neiman-Marcus. Hadley-Kalbé watch straps, at fine jewelry stores. **2.** Purple bag, Sharon Bovaird, NYC. St. Thomas bag, Yvonne Boutique, NYC. Prada bag, Ultimo, Chicago; Maxfield Bleu, Los Angeles. **3 & 4.** Bottega Veneta, NYC and Beverly Hills. **6 & 7.** La Bagagarie, NYC and Beverly Hills. **8.** Caddylak Systems, NYC. **9.** A. R. Trapp, NYC; Peepers, Dallas. **10.** Gucci Shops. **11.** see #3. **12.** Yvonne Boutique, NYC. **13.** Mark Cross, NYC. **14.** La Bagagerie, NYC and Beverly Hills. Trafalgar belt. Chipp, NYC. Coach belt. Crouch & Fitzgerald, NYC; Vaca Leathers, San Francisco. Ralph Lauren belts. Bloomingdale's. **15 & 16.** see #3. **17.** Saks Fifth Avenue. **18.** see #8. **19.** see #6. **Page 213:** Earrings and bracelets by Isaac Manevitz for Ben-Amun. Bracelets at Bloomingdale's; Garfinckel's. Diary from T. Anthony, NYC. Pratesi sheets. Toshiba America calculator. **Page 214:** All clothing except sweaters and **6.** pants from Halston Originals. **1.** Coat, about $850. Altman's; Gidding-Jenny; all Halston Boutiques. Skirt, about $320. Halston Boutique, NYC. Blouse, about $320. Sara Fredericks, NYC; Gidding-Jenny; all Halston Boutiques. Bag, Bottega Veneta, NYC and Beverly Hills. Shoes, Joan and David. **2.** Skirt and blouse see #1. Jacket, about $595. Sara Fredericks, NYC.; Jacobson's; all Halston Boutiques. Glasses, Colors in Optics. Shoes, see #1. **3.** Jacket, see #2. Halston Sportswear cashmere/silk sweater, about $130. Barbara Jean Ltd.; Little Rock AR. Pants, about $400. Halston Boutique, NYC. Meyers bag. Shoes, Halston for Garolini. **4.** Jacket, about $500. Halston Boutique, NYC. Sweater and pants see #3. Meyers bag. Shoes, Halston for Garolini. **5.** Jacket, about $520. Skirt, about $180. Halston Boutique, NYC. Sweater see #3. Meyers bag. Shoes, Halston for Garolini. **6.** Halston Sportswear wool sweater and pants. Sweater about $200. Pants, about $190. Halston Boutique, NYC; Amen-Wardy, Newport Beach CA. Shoes, Halston for Garolini. All panty stockings by Hanes Hosiery. Available at fine department stores and specialty shops. **Page 215:** Glasses, Sanford Hutton for Colors in Optics, Ltd. Bloomingdale's; Robinson's, California. Telephone courtesy of New York Telephone. **Page 219:** *Above*: Tote bag by Enny. Saks Fifth Avenue. Revue Optics sunglasses. Squash racket, Feron's, NYC. Hanes Hosiery. Shoes, Joan & David. Ann Taylor, NYC, Chicago, and Beverly Hills; Filene's, Boston. . . . *Below*: Glasses, Sanford Hutton for Colors in Optics, Ltd. Bloomingdale's; Robinson's, California. **Pages 226–227:** Halston Originals velvet skirt and chiffon tunic with bugle beads, about $950. Matching cardigan, about $1195. Late Oct., Bergdorf Goodman; Saks-Jandel; Lillie Rubin-South & West; Sara Fredericks, Palm Beach; Marshall Field's; Amelia Gray, Beverly Hills; I. Magnin; all Halston Boutiques. Hair, John Sahag; makeup, Alberto Fava. **Page 241:** Grey flannel by Anglo. Jean-Charles Brosseau gloves at Henri Bendel; Saks-Jandel. **Page 242:** Isaac Manevitz for Ben-Amun earrings. Macy's, Herald Square; Sakowitz. Shoes, Manolo Blahnik, NYC. **Page 243:** Grey flannel by Anglo. Earrings, John Gordon. Bloomingdale's Cul-de-Sac. **Page 244:** Wool jacket, $240; wool skirt, $140; Shetland wool sweater $220; mohair muffler $48. Late Sept., Saks Fifth Avenue; Neiman-Marcus; I. Magnin. Gloves, Jean-Charles Brosseau. Saks Fifth Avenue; Saks-Jandel. Shoes, Manolo Blahnik, NYC. All prices approximate. **Page 246–247:** Stephen Burrows wool/angora sweater. Earrings, Isaac Manevitz for Ben-Amun. Cuff, Barbara Raleigh. Socks, Electric Sok! Altman's; I. Magnin. Julianelli shoes. Man's clothing, Giorgio Armani. Missoni wool/mohair/nylon coat. Also at Martha, Palm Beach and Bal Harbour; Dayton's; Sakowitz; Bullock's. Victor Carranza earrings. Gloves, Jean-Charles Brosseau. Tights, Bonnie August of Danskin. Macy's. Andrea Pfister shoes, see information pages 250–251. **Pages 248–249:** Gloria Sachs wool/angora cardigan and pants also at Carl Walker, Charlotte NC; Sakowitz. Pamela Richardson earrings at Jenny B. Goode, NYC and Beverly Hills. René Caovilla shoes. Dorothée Bis lambswool dress. Christine Loring earrings. Elbeo, New York tights. Andrea Pfister shoes, see information page 262. Adolfo wool/silk chemise. Reema Jewelry earrings. Jerry Kott purple bracelet. Silver bracelet, Isaac Manevitz for Ben-Amun. Chloé mohair/acrylic jacket and skirt. Cotton piqué blouse. Napier earrings. Hanes Hosiery. All fine department stores. Julianelli shoes. Ralph Lauren wool sweater and skirt. Napier earrings. **Pages 250–251:** Courrèges wool/acrylic blend sweater and pants. Napier earrings, at fine department stores. Socks, Electric Sok! Reminiscence, NYC; Sattler's, Buffalo. Overture Shetland wool cardigan and lambswool/angora/nylon dress. Cardigan, also at L. L. Berger. Earrings, Victor Carranza. Sunglasses, Ray-Ban by Bausch & Lomb. Ultimate Spectacle, NYC. Tights, Trimfit. Bullock's. Andrea Pfister shoes. Lord & Taylor; Lina Lee, Beverly Hills. . . . Don Sayres angora-blend cardigan and bandeau, silk charmeuse pants, available late Sept. Earrings, Ken Begun. Bloomingdale's Cul-de-Sac . . . Laura Biagiotti. Turnout, cashmere knit. Earrings, Ken Begun. Bracelet by Cara Croninger at Artwear, NYC. Laura Biagiotti socks. Shoes, Diego Della Valle. **Pages 252–253:** *Large photo:* Krizia alpaca-blend sweater. Culotte, alpaca. Bracelet, Bonwillum. Bergdorf Goodman. Krizia tights. Shoes, Manolo Blahnik, NYC. *Below left:* Sonia Rykiel. Turnout, wool/angora. Bracelets, wrist to cuff: Susan Berman. Trabert & Hoeffer, Chicago; Jules R. Schubot, Troy MI. M&J Savitt. Bloomingdale's. Socks, Bonnie Doon. Shoes, Diego Della Valle. Bergdorf Goodman. *Above left:* Kasper for Joan Leslie. Wool/angora/nylon dress available September. Earrings, Ted Muehling. Bergdorf Goodman. Bracelets, Susan Berman. Trabert & Hoeffer, Chicago. Jules R. Schubot, Troy MI. Tights, Elbeo, NY. Henri Bendel. Shoes, Diego Della Valle. Bergdorf Goodman. *Above right:* Christian Dior Sportswear, division of Jones Apparel Group. Lambswool/angora/nylon sweater set. Wool skirt. Earrings, Isaac Manevitz for Ben-Amun. Saks Fifth Avenue. Bracelet, Shashi. Belt, Maya NY. Panty stockings, Evan-Picone. Saks Fifth Avenue. Shoes, La Marca, NYC. *Below left:* DDDominick. Lambswool/angora/nylon sweater and pants. Shoes, Manolo Blahnik, NYC. **Page 256:** Polyester blouse. Cathy & Marsha for Catherine Stein earrings at Bergdorf Goodman. Belt by Omega. **Page 257:** Earrings, Butler & Wilson at Liberty of London, NYC. Henri Bendel; I. Magnin. Mark Spirto bracelet at Kruger Gallery, NYC; Eve France, Houston; Dinallo, Beverly Hills. Ellen Ruth Levy belt at Gindi, NYC; The Brag Bag, Livingston NJ; Caché, Florida. **Page 258: Above:** Silk crêpe de Chine dress. Steve Vaubel earrings at Artwear, NYC. Bracelets (wrist to cuff) Ken Begun at Henri Bendel. Carol for Eva Graham at Altman's. Hanes Hosiery at fine department stores. Andrea Pfister shoes at Lord & Taylor; Lina Lee, Beverly Hills. **Below:** Silk crêpe de Chine dress. Ken Begun earrings. Bracelets (wrist to cuff) Carol for Eva Graham at Altman's. Ken Begun at Henri Bendel. Hanes Hosiery at fine department stores. Shoes, Mario Valentino, NYC. **Page 259:** Blouse, polyester double chiffon. Kristin Moore earrings. Ann Peerce bracelet at Bergdorf Goodman. **Page 260:** *Left:* Ken Begun earrings. Bracelet, Tess Sholom for Tess Designs. Henri Bendel. Panty stockings, Givenchy Body Gleamers for Round-the-Clock. Sandals, Chaussueres Givenchy. *Center:* Victor Carranza earrings. Bracelets, Cara Croninger at Artwear, NYC. *Right:* Christian Dior Legwear. Joan and David sandals. **Page 261:** Kristin Moore earrings. Joseph Magnin. Belt, La Bagagerie, NYC and Beverly Hills. Bracelets (wrist to cuff) Carol for Eva Graham; Two Winds U.S.A.; Ann Peerce. **Page 262:** Shirley Drevich earrings. The Twenty-Four Collection, Miami; Eve France, Houston. Ellen Designs for Robert Originals bracelet at Lord & Taylor. Trimfit panty stockings. Andrea Pfister shoes, Lord & Taylor; Lina Lee, Beverly Hills. **Page 263:** *Left:* Isaac Manevitz for Ben-Amun earrings. Jerry Kott muffler. *Right:* Alex & Lee belt at Bloomingdale's; Margie Roth, Sylvania OH; Marion Wagner, Los Angeles. Ann Peerce bracelet. Audemars Piguet watch.

VOGUE PATTERNS

Back views, yardages, details of pp. 206, 207



Jacket and skirt, Vogue American Designer Original by Edith Head #2561. Jacket, sizes 10–18. Size 10: 2½ yds of 39/40" fabric. $6. Canada, $7.30. Cut jacket 1" longer along bottom edges and hem 1" up. Omit belt holes and belt; omit banding along front and collar of jacket and replace with facing. Round off front edges of collar to "copy" blouse #1995 collar. Skirt, sizes 10–18. Size 10: 1¾ yd. of 58/60" fabric. Do not press pleats as indicated; hem to just below knee (coat length). *Blouse*, Vogue American Designer Original by Calvin Klein #1995. Sizes, 8–16. Size 10: 1¾ yd. of 44/45" fabric. $4. Canada, $4.90. Lessen height of collar back by ½", tapering to mid-collar. Replace fold-back cuffs with 1" cuffs offered in the pattern for view B. *Blouse*, Vogue American Designer Original by Joseph Picone #2550. Sizes 8–18. Size 10: 3 yds of 36" fabric. $6. Canada, $7.30. Increase width of tie 4" along entire length of piece; straighten ends so no longer pointed. Apply silk shoulder pads to upper portions of armholes. Instead of fold-back cuffs, attach 1" bands to sleeve bottoms. *Pants*, Vogue Pattern #7324. Sizes 6–16. Size 10: 1¾ yd. of 58/60" fabric. $3.50. Canada, $4.30. Stitch pleats down 1" and press entire length of each leg. Widen legs 1" at bottom, ½" at each seam. *Coat*, Vogue American Designer Original by Bill Blass #2298. Sizes 6–14. Size 10: 2¾ yds of 53/54" fabric. $6. Canada, $7.30. Add enough yardage to the hemline so that coat hits at mid-knee. Buy pattern one size larger than normal, to allow for the ease a coat should have now. To finish neckline and sleeve bottoms, turn under ½" and stitch with a blind hem stitch. To avoid finishing front edges of coat, cut along selvage for self finish.

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